

2 APRIL 1962

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# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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# KVOO TV

Tulsa, Oklahoma



The Original Station Representation

## PIGGY-BACKS: ARE THEY HOGGING TV?

Advertisers defend a growing practice that broadcasters, Tv Code authority see as danger

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## New marketing advances stir Burnett media

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## How net radio is rebuilding o&o stations

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## SPONSOR NAB CONVENTION SPECIAL

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WFAA sells dependability around the clock!



Audience promotion is important in radio. Using good judgment along with it is equally important, else promotion becomes fantasy. You know that dependability builds believability, the most important ingredient in selling merchandise. In the Dallas-Ft. Worth market you can depend on WFAA radio.

**WFAA-820**  
 RADIO  DALLAS  
 Represented by  The Original Station Representative



AT "Communications Center" DALLAS  
 WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

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During the NAB Convention, hear these sales-packed, easy-to-use albums at the SESAC Hospitality Suite 1206, Conrad Hilton Hotel.

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MONEY-MAKING MUSICAL PROGRAM AIDS,  
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SIXTY-SECOND SHOWSTOPPERS FOR  
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SLOTS

## **"REPERTORY RECORDINGS"**

WIDELY ACCLAIMED 45 RPM ALBUMS

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NAB CONVENTION FIRST. ALSO "INSTANT  
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"CHRISTMAS SONGS AND SYMBOLS"

**SESAC** INC.

10 COLUMBUS CIRCLE • NEW YORK 19, N. Y.



\*trademarks



## The Embassy of Viet-Nam

His Excellency Tran Van Chuong,  
Ambassador of Viet-Nam to the  
United States, and Madame Tran Van Chuong,  
in the Drawing Room of the Embassy . . .  
another in the WTOP-TV series  
on the Washington diplomatic scene.



Represented by TvAR

**POST-NEWSWEEK  
STATIONS** A DIVISION OF  
THE WASHINGTON POST COMPANY





# DRAGNET

STARRING

# JACK WEBB

NOW AVAILABLE TO LOCAL STATIONS  
FOR THE FIRST TIME  
UNDER ITS ORIGINAL TITLE

## BY STATION DEMAND

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Las Vegas KSHO-TV  
Tacoma-Seattle KTNT-TV

Lancaster WGAL-TV  
Portland, Me. WGAN-TV  
Wilkes-Barre WBRE-TV  
Bay City-Saginaw WNEM-TV  
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\* FIRST ARB RATING tops all competition!  
260% more adults than previous program in time period.

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TV FILM SYNDICATION

598 Madison Ave., New York 22, N. Y.  
PLaza 9-7500 and principal cities everywhere





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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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*I'm Joe Floyd...*

## I CONSIDER MYSELF A HELLUVA SALESMAN!

That's the way I threw my hat in the ring with KELO-tv just eight years ago. I didn't dream there were so many like-minded helluva salesmen in the nation's advertising marts and media rooms. The way they latched on to KELO-tv was terrific. And we gave 'em a run for their money from the start! Like the way we pushed back the walls, not just of the studio but of the whole doggone market, to give advertisers the fantastic KELO-LAND spread — 103 counties in 73,496 square miles of five states. Today no ad campaign is a national campaign without KELO-LAND TV.

*Joe Floyd*

**CBS • ABC**

# KELO<sup>tv</sup>LAND

KELO-tv SIOUX FALLS; and interconnected  
KDLO-tv and KPLO-tv

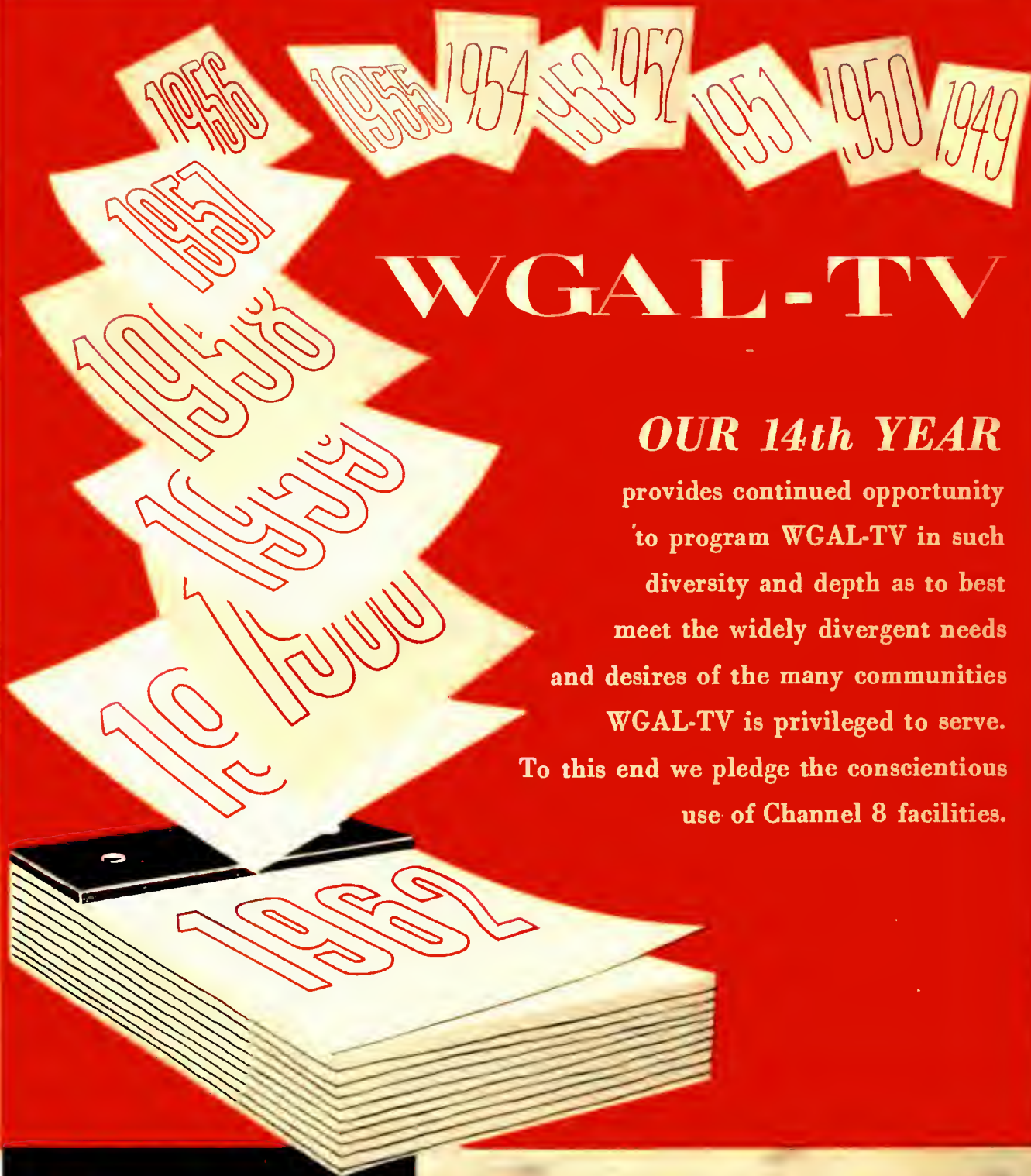
JOE FLOYD, Pres. • Evans Nord, Executive  
Vice Pres. & Gen. Mgr. • Larry Bentson,  
Vice-Pres.

Represented nationally by H-R  
in Minneapolis by Wayne Evons & Associates

**MIDCO**

*Midcontinent Broadcasting Group*

KELO-LAND/tv & radio Sioux Falls, S. D.;  
WLQ/am, fm Minneapolis-St. Paul; WKOW/am  
& tv Madison, Wis.; KSO radio Des Moines



# WGAL-TV

## *OUR 14th YEAR*

provides continued opportunity  
to program WGAL-TV in such  
diversity and depth as to best  
meet the widely divergent needs  
and desires of the many communities  
WGAL-TV is privileged to serve.

To this end we pledge the conscientious  
use of Channel 8 facilities.

**WGAL-TV**

*Channel 8*

Lancaster, Pa.  
NBC and CBS

**STEINMAN STATION**  
Clair McCollough, Pres.



Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco



2 April 1962

# SPONSOR-WEEK

## A GLOBAL WASTELAND?

**Minow, Greene attack image of U.S. tv programs for entire world; Treyz named Warner int'l tv v.p.**

Just as the furor over whether U.S. tv is a "vast wasteland" in this country has been dying down, the much broader issue has come up of whether U. S. tv provides a damaging image of the West all over the globe.

Critics of U. S. tv abroad contend that action programs — especially Westerns and mysteries — hardly paint an attractive picture of American democracy on the multiplying tv screens of Latin America, Asia, and Africa.

Amidst these attacks came the news that Ollie Treyz would go to Warner Bros. to head up its international department.

Treyz, removed two weeks ago as president of ABC TV, will join Warner Brothers tv department as v.p. and world-wide sales manager, effective 1 May.

In 1958-60 Rod Erickson held a similar post with Warners. But now the studio is expanding radically and bringing in independent packagers. Treyz is expected to play a "leading part" in this expansion. He will also be a liaison to networks, agencies, and advertisers.

Earlier, the action-adventure type of programing in which Warners is known to specialize became the subject of a series of attacks made last week by FCC Chairman Newton Minow and BBC director General Hugh Carlton Greene.

In many countries motion pictures

long give people their principal ideas about the United States. Now the tv screen is perhaps supplanting the movie screen as a source of notions abroad regarding this country.

Tv film and tape exports are now said to be about \$50 million a year. Many other studios, including MCA, MGM, Screen Gems, and Ziv-UA, derive added income from foreign sales of programs which are primarily designed for domestic consumption. But stories taken as just stories here convey more literalism abroad.

The two principal suppliers of another type of American tv programming overseas—news and public affairs—are CBS Films and NBC International. Besides distribution of public affairs programs, each of the two networks has distribution arrangements with foreign networks for first call on network news documentaries and specials.

### **\$1 MIL. POST-'48s ADDED BY TWO ABC TV O&O's**

ABC TV o&o's beefed up their feature film libraries last week in two cities with million dollar investments in post-1948 Columbias and other features.

The stations are WXYZ-TV, Detroit, and KGO-TV, San Francisco. Each paid about \$1 million for 210 post-1948 Columbias, 65 pre-1948 Universals and other features. Distributor is Screen Gems.

### **DAYTIME ERNIE FORD's \$2.2 MIL. ADVANCE**

When Tennessee Ernie Ford begins his new daytime strip on ABC TV today at 11-11:30 a.m., it will be with a heavy \$2.25 million sales advance and a line-up of 150 stations, the longest ever in ABC TV daytime.

### **BAR to take initiative on station monitoring, monthly printed ranking**

A highly controversial move in the area of station monitoring has been taken by BAR.

BAR, whose monitoring services for NAB ended recently will publish monthly reports on commercial practices of 240 tv stations in 77 markets. Called the BAR Certification Plan, the report will cover both subscribers and non-subscribers.

Stations will be graded according to how well they agree with the NAB Code, whether they subscribe or not.

BAR recently criticized NAB for being unable to make violators of the code known.

BAR president Robert W. Morris said the plan would start this month. By spring, 1963, he expected 500 tv stations to be covered.

At presstime, NAB officials, preparing for the Convention, could not be reached for comment.

Trade observers expect strong reactions from individual stations, many of which have expressed vehement objections in the past to "policing," whatever the form.

## REGGIE SCHUEBEL TO JOIN NORTH ADV.

Reggie Schuebel will join North Advertising as v.p. in charge of tv, radio and media, effective 15 April.

Miss Schuebel, one of the leading women in tv advertising, will resign her post as v.p. of Guild, Bascom & Bonfigli. She is said to be the only woman ever to head the radio/tv department of a leading agency.



Reggie Schuebel

She introduced new patterns for split-screen IDs and also played a role in political advertising on tv and other media for President Kennedy and Gov. Hughes (N. J.).

## NBC's \$5.4 mil. sales with four big buys

NBC TV reports \$5.4 million (estimated) in nighttime sales for the week of 19 March.

Whitehall purchased alternate sponsorship of Price is Right and Lorillard purchased alternate sponsorship of Joey Bishop. Each is for 26 weeks.

Colgate purchased participations for 26 weeks in Laramie and Maybel-line participations for 52 weeks in Saturday night movies.

## ABC TV colorcasting to start in fall, expand in 1963-64

The five ABC TV o&o's will begin color telecasting in the fall of two cartoon series and certain Sunday night features, Leonard Goldenson announced last week. He said color would expand further in 1963-64.

The two cartoons slated for tint are Tv Flintstones and Matty's Funnies. Features for Sunday night which have color will be colorcast.

Affiliates may also be picking up the network color feed.

## 'Voice of Firestone' returning on ABC TV

Voice of Firestone will return to ABC TV in the fall after a hiatus of several seasons. Firestone in the meantime has sponsored public affairs shows on other networks.

The long-running Voice of Firestone show came to an end in 1959. Its revival is attributed to Thomas Moore's effort to upgrade the ABC programming image.

Voice of Firestone will resume on 30 September on Sundays at 10:00-10:30 p.m. The show will be produced by ABC TV. Firestone has signed 52 weeks firm.

Voice of Firestone began on radio in December 1928. The series later was seen on tv between 1954 and 1959 on ABC. Then its 31 year run ended.

No agency was named in the new Firestone-ABC transaction.

## ALLEN NAMED TO NEW RKO GENERAL POST

Sidney P. Allen has been appointed director of agency-client relations for KRO General National Sales Division.

Allen was previously New York sales manager for CKLW-AM-TV, RKO General stations in Detroit, and a general sales executive for RKO General NSD. Allen was at one time affiliated with NBC TV and Mutual.



Sidney P. Allen

For 23 years Allen was at MBS, for five years as v.p. in charge of sales.

## Virtues, defects of computers debated

A clash between Y&R and Burnett executives was expected today on the subject of the usefulness of computers to agencies.

The debate was to be part of the third session of CMB seminar, in progress at the Advertising Club of New York.

George D. Farrand, v.p. and treasurer of Y&R, was expected to present a detailed diary of his agency's experience in using computers in accounting and media.

Dr. John Maloney, research development director of Burnett, is expected to deliver a report which criticizes attitudes toward computers, stating, "the industry in using computers faces the problem of assumptions, the fallibility of the computer, the dependency of the computer upon proper programming. Management is still inclined to assume that you can jam any and all advertising problems into the machine, punch a button and get an answer."

## TvAR: MARKET SPREAD IN PRODUCT, BRAND USE

TvAR's latest brand comparison report reveals very wide differences in brand use from market to market.

Studies were conducted by means of Pulse interviews in September 1961, with 5,600 families.

Instant coffee use reported ranged from 68% in Charlotte to 41% in Pittsburgh. Maxwell House was the leading regular market in six markets, but it was second in Pittsburgh and fourth in San Francisco.

Filter cigarettes are used by 60% of men in Charlotte but only 38% in Pittsburgh and 41% in Cleveland.

Ken-L-Ration dog food led in Baltimore and Washington but was 14th in San Francisco.

Three brands led their respective categories but by differing margins in the eight cities. The brands are Lipton Tea, Kellogg's Corn Flakes, and Hershey Chocolate Syrup.





# a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

The hullabaloo in Congress on the FCC Deintermixture question has developed some peculiar reactions among our duly elected representatives. Not too long ago, the House committee said—"The committee recommends that, pending the outcome of the proposed program of research and development concerning the feasibility of a major shift to UHF, the Commission vigorously press forward in its program of selective deintermixture, of which its reports and orders of February 26, 1957, are a partial result. The Commission should broaden this program to include many more markets, if feasible in the public interest, and should continue to order the removal or conversion of existing stations where the public interest requires. The Committee will follow closely the pace and progress of the Commission's deintermixture program."

The Senate committee has said—"Deintermixture should be effected on as broad a basis as possible in order to make clear to the broadcasting industry, to advertisers and advertising agencies, and to the public that UHF is not only going to be maintained but expanded to assume its necessary place in our overall television system. In so doing, of course, long awaited encouragement will be given to many UHF broadcasters who are hanging on, despite severe losses, in hope that at long last something will be done for UHF besides talking about it."

That's what the fellows said—a funny thing must have happened to them on their way over to Capitol Hill recently. They look the same, but for some reason they don't sound the same.

Represented nationally by **HOLLINGBERY**



## WAYNE IS PRESIDENT OF ABC's KGO RADIO

Elmer O. Wayne, general manager of KGO Radio, San Francisco, has been elected president of the station, an ABC o&o.

Wayne joined KGO as general manager in July 1960. He was previously general sales manager of KFI, Los Angeles, for six years a sales representative with Curtis Publishing Co., and v.p. and sales manager of WJR, Detroit.



Elmer O. Wayne

## CBS TV o&o's to start 2nd internat'l exchange

The CBS TV o&o's will begin their second international program exchange on 3 May.

The CBS stations will contribute an hour tape of Eugene Ormandy and the Philadelphia Orchestra, made by WCAU-TV and already sold to Campbell Soup and Jirard Trust.

Programs for International Hour, title of exchange, will be contributed by broadcasters in Argentina, Australia, Canada, Great Britain, Italy, Japan, and Mexico.

## Toy advertisers sponsor ITC's Supercar

Remco (Webb Associates) has purchased full sponsorship of ITC's syndicated Supercar in 13 markets.

The cities are: Albany, N. Y., Buffalo, Cincinnati, Cleveland, Dallas, Houston, Indianapolis, Milwaukee, Portland, Ore., Providence, Rochester, St. Louis, Syracuse.

Another toy advertiser, American Doll & Toy (Madison Square Adv.) recently bought the same tv series in New York, Los Angeles, Philadelphia, Boston, Washington, and San Francisco.

## NBC: our gain is ABC's (ratings) loss

NBC TV reports that it had made audience gains among younger and larger families lately—both at the expense of ABC—and putting NBC ahead of CBS in these areas.

Sunday through Saturday 7:30-11 p.m. ratings for head of household under 40 in NTI November-December 1961 give NBC 20.5, CBS 19.0, and ABC 18.3.

Compared to the previous year, NBC rose 2.5%, CBS 0.5%, and ABC lost 4.6%.

For the same ratings base NBC reports it leads in reaching families of five or more with 21.1, compared to 21.0 for CBS and 20.4 for ABC. In these scores NBC rose 2.9 over the previous year, compared to 2.0% for CBS, while ABC sustained a loss of 5.0%.

The same NTI report indicated, however, that CBS was in first place in four other demographic groupings: total U.S., households whose head is 40-54 and also the 55 & over group, and small families of one or two persons.

## THIS NAB CONVENTION MAY BE LARGEST OF ALL

Chicago:

The 40th annual NAB convention, which began yesterday and runs this week at the Conrad Hilton in Chicago, is expected to be attended by over 3000 broadcasting executives and may be the largest gathering in NAB history.

(See NAB Convention Special section, starting on p. 61, this issue.)

Last year 3,101 attended the convention in Washington, D. C. and this figure will probably be exceeded this week. An additional 1,000 or so persons, not figured in registration tallies, may be present to man ex-  
(Continued on page 96, col. 1)

## SHAKER NAMED PRES. OF ABC TV O&O's; CONLEY TO HEAD NSS

It was confirmed last week by ABC TV that Theodore F. Shaker would become president of the ABC TV o&o's.

The post was vacated when Julius Barnathan was named v.p. and general manager of the network.

Shaker joined ABC TV last June as v.p. of ABC TV National Station Sales when the unit first formed. The following month he was elected president of the unit.



Ted Shaker

He was previously director of CBS TV network program sales and had been with CBS since 1951.

James Conley, already v.p. and general sales manager of ABC TV NSS, succeeds Shaker, becoming executive v.p. and general manager of NSS.

## Lewine succeeds Cioppa as CBS Hollywood v.p.

Robert F. Lewine is appointed v.p. of programs, Hollywood, for CBS TV, effective today.

Since 1959 Lewine has been v.p. of programs for CBS Films. He was programs v.p. of NBC TV from 1957 to 1959 and before that programming and talent v.p. for ABC TV.

Lewine succeeds Guy della Cioppa, who recently resigned the CBS post of v.p. of programs, Hollywood.

## Branigan to BCH

Richard L. Branigan last week joined Broadcast Clearing House in New York in the sales service department.

He was previously a sales executive for two New York radio stations, WCBS and WMGM, and has been a timebuyer for JWT and McC-E.



## A sound argument

Money talks and so does radio. Today network radio speaks for some of the nation's most successful advertisers. The fact that these companies put their money on the CBS Radio Network (and ABC, Mutual and NBC) in a time of spiralling advertising costs is good reason for you to listen to what network radio has to say in the '60's.

AT&T, Bristol-Myers, General Foods, P. Lorillard, Mennen and R.J. Reynolds were among those who used *all four* radio networks last year. American Motors, du Pont, Liggett

& Myers, Standard Brands and Pharmaco used three networks. Campbell Soup, Chrysler, General Mills, General Motors and Mentholatum were among those on two networks.

And significantly, with the many advertisers who relied on *one* network (e.g., Corn Products, Cream of Wheat, Grove Labs., Kiwi Polish, Nestle, Pittsburgh Plate Glass), *CBS Radio was first choice by a striking margin.*

These companies know that network radio is *the* national advertising medium in which you can achieve

real selling effectiveness with real economy—in absolute costs or on a cost-per-thousand basis. Many of them buy it to *complement* other, more expensive media, to get greater productivity per dollar for their total advertising budget.

In today's profits squeeze situation, we suggest you give the new ways to use network radio a careful hearing. Best place to begin: investigate the special values available on the network used by more advertisers exclusively, **THE CBS RADIO NETWORK**



WING

the

COLLUSUS

of  
Dayton  
Radio\*

Check Pulse and Hooper... check the results. You don't have to be a Rhodes scholar to figure out why more national and local advertisers spend more dollars on WING than on any other Dayton station. WING delivers more audience and sales. Think BIG... buy WING!



robert e. eastman & co., inc.  
NATIONAL REPRESENTATIVE

\*  
**DAYTON... Ohio's  
3rd Largest Market**

## Sponsor backstage

### Nighttime formula is daytime success

In the course of a fairly hectic business day you don't get much of an opportunity to watch daytime television—at least I certainly don't. So I was more than casually interested, during a recent trip to Hollywood, to have had a lengthy chat with Monty Hall, who has had a long and successful career in radio and tv as an actor, singer, sportscaster, emcee and producer.



Monty's comments on daytime programing have validity based on experience. Right now, as a matter of fact, he is emcee on one SRO daytime show, *Video Village* (CBS TV) and owns a second successful daytimer, *Your First Impression* (NBC TV). What I didn't know was that *Impression* marks a distinct departure for daytime shows in that it has none of the usual earmarks—no prizes, no rumpus room atmosphere.

On the contrary, it's the kind of panel show you'd expect to find on during the evening. Its format calls for mystery guest celebrities to be identified by the panel purely on a psychological basis—the mystery guests' responses to word associations and incomplete statements which they're asked to finish. If the answers from the guests aren't forth coming within two seconds they cannot qualify. The answers are amazingly revealing in terms of the insight they provide into the character of the hidden personality and the influences which shapes their thinking, career and behavior patterns.

### Cinderella viewers don't exist

I hope you'll agree with me that this is a degree of celebration not normally associated with programing directed primarily to the housewife, rather than the entire family. But as Monty points out, it's the same woman who watches during the day as during the night, so why differentiate just because the sun's up or down? Game show, such as *Video Village*, which will be three years old soon and is one of CBS TV's top daytime attractions, fill a definite and specific programing need and always will.

But three years ago Monty came to a decision and took a major gamble. It was that there were and are enough game shows on the air—both daytime and nighttime. He and his associates worked on *Impression* for more than two years and ultimately got NBC TV to go along in pioneering a new no-loot, no-prize format. One of the proofs of the pudding in tv is a program's success in selling itself to the advertiser, which has been the case with *Impression*. This acceptance, interestingly enough, develops another point of view—one which I had opportunity to explore during another chat on my Hollywood trip. This was with a successful film producer who—a rarity—does not want to be identified. We got to talking about the vast amount of research performed in the past on the conglomerate body of television. His comment was succinct.

(Please turn to page 18)



*WGN gratefully acknowledges  
the Broadcast Pioneers  
2nd Annual Mike Award*



The Broadcast Pioneers 2nd Annual Mike Award presented to WGN Radio and Television on February 25th, 1962 in New York City for distinguished contribution to the art of broadcasting and in recognition of: dedicated adherence to quality, integrity and responsibility in programming and management.

*WGN Inc., 2501 Bradley Place, Chicago 18, Illinois*

SCIENCE FOR CHILDREN / A GAME FOR GROWN-UPS / THE JOY OF HOPE AND LAUGHTER / THE GIFT



THIS IS NBC

One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.

**DOM / THE BROADWAY OF LERNER AND LOEWE / AND A FOND LOOK AT A LITERARY GIANT**



**LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD**



Did you know that

**WHLI** island\*

**MARKET**

IS THE NATION'S  
**4th BIGGEST**  
in retail sales?

What's more,  
the people  
who live there,  
shop there  
and work there  
are loyal listeners  
of WHLI

That's why  
**WHLI** IS  
YOUR MOST  
EFFECTIVE RADIO  
BUY FOR  
LONG ISLAND



The independent Long  
Island (Nassau-Suffolk) market  
—4th largest in the U.S.—  
where over 2 million customers  
live and shop.

→ 10,000 WATTS

**WHLI**

AM 1100  
FM 98.3

HEMPSTEAD  
LONG ISLAND, N. Y.

*the voice of  
long island*

PAUL GODOFSKY Pres. Gen. Mgr.  
JOSEPH A. L'ENN Exec. Vice Pres. Sales

Represented by Gill-Perna

## Sponsor backstage (Continued from page 11)

"All the data, facts, numbers, audience analyses produced so far," he said, "can't seem to help the producer in one major area. What makes for program success as measured in terms of longevity? It's a formula no one can synthesize. You just can't predetermine audience acceptance."

Take a look at tv's long-running shows and you'll find there certainly appears to be no common denominator. Ed Sullivan, *What's My Line*, *Lassie*, *Father Knows Best*, Jack Benny, *Gunsmoke*, Danny Thomas, Perry Como. It's easy to name these, and then it gets increasingly difficult to think of more. But the important fact all have in common is enduring audience appeal. The why of that appeal defies pinning down and, as my producer friend said, no amount of research seems able to provide any clue.

The reverse side of the coin, this producer pointed out, also presents an interesting picture. "How many shows that are on the networks now do you think will be around in ten years?" he asks. "You take a guess—I won't." He added, somewhat bitterly, "and yet other producers and I are supposed to have a special insight, or at least we hope we have, into public taste and preferences."

"If there is any one area of programing certainty," he continued, "it's in kid programing. Unhappily, as far as the networks are concerned, this is a limited market because sponsors with kid products have a problem in supporting high tv costs actually, the best bet for longevity, kid or adult shows, is in syndication, especially in moppet shows for the obvious reason that a new audience becomes available every year."

"Chances are," he continued, "that ten years from now Como, Sullivan, Dinah, and other long-running stars won't want to work, certainly not as regularly as they do now. *Lassie* will probably still be around, but in off-network syndication, how many others? No telling."

### A merry-go-round for agencies

The strange part of it is that not all advertisers are sold on the idea of longevity in programing or on long run identification with one series. "I know of one major advertiser with a show that's been outstandingly successful for some years. But more and more their ad people and their agency are coming to the conclusion that they may be wasting a good part of their advertising budget on the series. They feel they keep appealing to the same audience week-in and week-out and are failing to create new customers. Their identification with the program is so strong that no other advertiser wants to share because the second advertiser would get so little identification. It's a bewildering merry-go-round, and for the producer, who must be so cost conscious and who must take every precaution to get as much of a run out of a property as possible, both to protect and augment the production investment, it's even worse."

Yet it would appear that program longevity has much to offer in many ways. It gives a network an anchor around which to program front and back; it offers distinct advantages to sponsors allied with such programs and in the ease of filmed shows enhances their residual values enormously. But unlike so many other industries where duplication of a successful product so often spells financial success, these successful formulas can't be duplicated, much as advertisers and the networks might want to. Maybe it's because that's show biz.



## Music to note...

### **Boston Symphony Orchestra in a series of 13 one-hour TV Concert Specials**

The concerts, featuring the world renowned 104-piece orchestra to be conducted by Charles Munch and Erich Leinsdorf, will include the works of Beethoven, Haydn, Honegger, Schumann, Franck, Milhaud, Piston, Mozart, Bach, Copland, Handel, Diamond, Purcell, Wagner, Mendelssohn, Sibelius and Brahms.

The first offering of this series will be made at the NAB Convention in Chicago...  
in our Suite (800) at the Conrad Hilton Hotel.



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
NEW YORK: 270 Park Avenue YUkon 6-1717  
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105  
DALLAS: 5641 Charlestown Drive ADams 9-2855  
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276



# Sorry, we don't cover Moscow . . .

## SPONSOR'S 5-CITY TV/RADIO DIRECTORY



1961 Edition

New York

Chicago

Detroit

Los Angeles

San Francisco

50c

...but just about every  
other 'phone number you  
need is in SPONSOR'S  
5-CITY TV/RADIO  
DIRECTORY.

Networks, groups, reps, agencies,  
advertisers. Film, tape, music and  
news services. Research and promo-  
tion. Trade associations (and even  
trade publications).

All in the convenient pocket-size,  
for only \$.50 from

# SPONSOR SERVICES

555 Fifth Avenue, N. Y. 17

# 555/5<sup>th</sup>

### Mayo Clinic hasn't moved

I may be in Kansas now, but as an ex-Minnesotan, I can't help but rush to the defense of Rochester, Minnesota, which is the home of the famous Mayo Clinic!

Despite your "10-second spot" indication that it is in Minneapolis (and the fact that Minneapolis would like to claim it!), the Mayo Clinic is and always has been in Rochester.

M. Dale Larsen  
*vice president and  
general manager  
KTVH  
Wichita, Kansas*

### Still a good article

In accord with our request of February 20 and your permission of February 26, the reprint of Mr. Richard P. Doherty's article, "By What Standard Should U.S. Tv Be Judged," appears on page 4 of our February *Technician-Engineer*. Six copies of this issue are enclosed herewith.

We extend our thanks to SPONSOR for enabling us to bring Mr. Doherty's article to the attention of our readers.

Albert O. Hardy  
*editor  
Technician-Engineer  
Washington, D. C.*

### Some timebuyers wuz robbed

The results of the special survey on knowledgeable timebuyers in the South ["They're the top buyers in the South." 19 March] are just about as authentic as a thirteen dollar bill! And we are not talking about Confederate money, either. When SPONSOR relegates Pam Taberer of LNB&L to the "Also Ran" group and doesn't even give honorable mention to Bobbie Kemp and Sherry Phillips of the same agency, we would say that they wuz robbed.

name withheld

### Issue on Negra market

I understand that SPONSOR publishes an annual issue concerning the Negro market in radio and I am anxious to obtain a copy of the most recent such issue.

I would appreciate your sending us a copy of this issue and billing our office for same.

We are urgently in need of this copy and I would appreciate your expediting the request as soon as possible.

Ben Burns  
*Cooper Burns & Golin  
Chicago, Ill.*

● SPONSOR's annual Negro Market edition is published in September of each year. Extra copies are available at 50c each.

### Dawn on all M's up

We here at Fine Arts radio, KFML AM-FM, appreciated the excellent story you ran on page 65 of the 5 March issue. Thank you for running this.

However, the call letters were KFWL in the article, and ours are KFML AM-FM.

Thank you again for the article.

James F. Brown  
*vice president and  
general manager  
Fine Arts Broadcasting  
Company  
Denver*

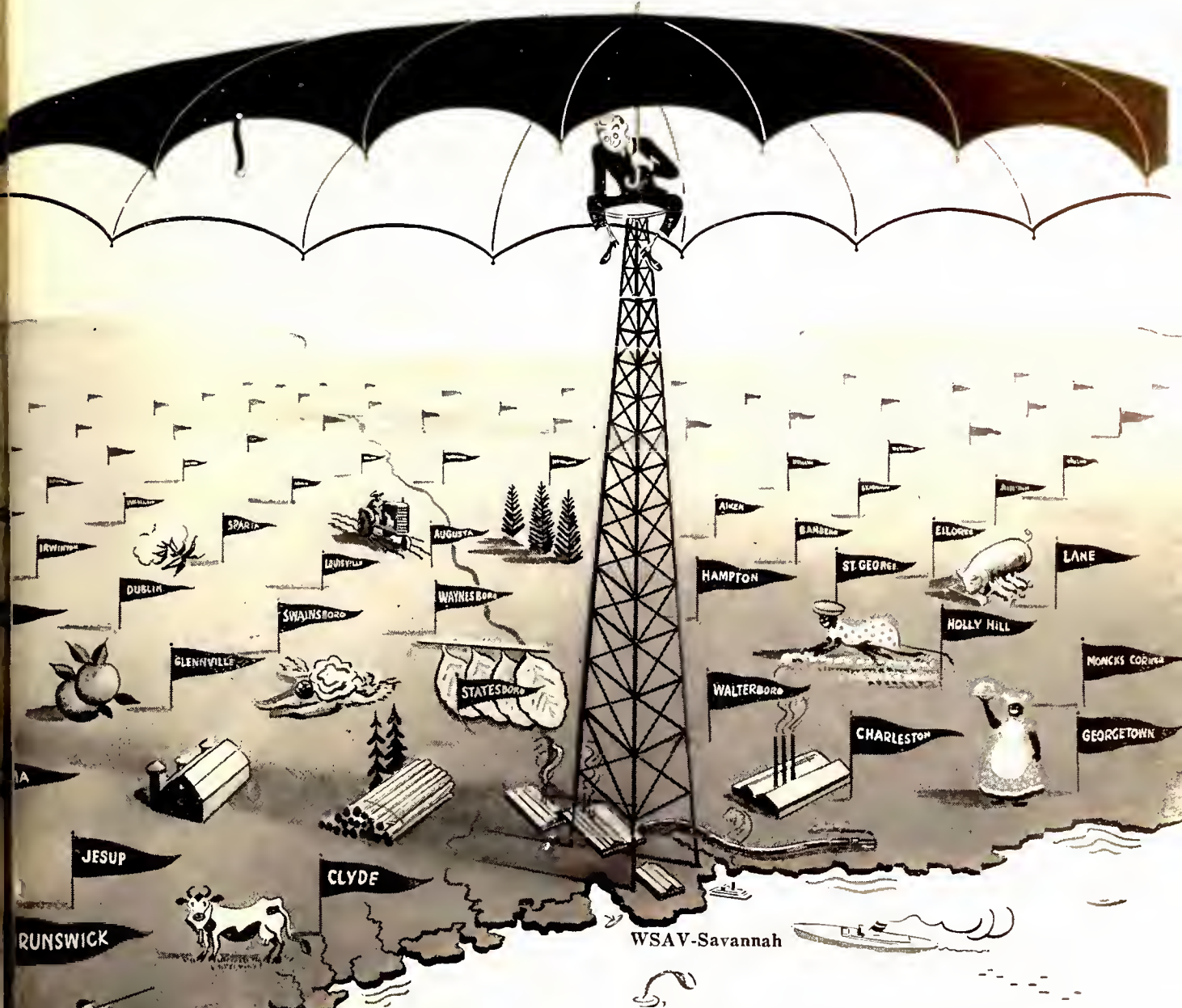
### Everybody likes compliments

Needless to say, I was extremely delighted with your article that began in the 12 February edition of SPONSOR ["73 Bright Young Men—Today"]. Aside from being flattered by the remarks about me, I felt that it was extremely well written, informative and should undoubtedly be most interesting to SPONSOR readers.

Ken C. T. Snyder  
*vice president  
Needham, Louis & Brorby  
Hollywood, Cal.*



**WSAV covers more homes**  
than any other Savannah station!



### COMPARATIVE ANALYSIS

Based upon Official Published Reports—Nielsen Coverage Study (NCS '61) for Savannah, Georgia, Radio Stations

... WSAV reaches 25,350 more radio homes than its nearest competitor.

Savannah Station:	Radio Homes:	Weekly Audience:	Number Counties:
WSAV	113,340	51,480	23
WBYG	48,640	14,320	3
WEAS	75,610	22,040	12
WSGA	49,570	22,750	3
WSOK	53,540	13,460	5
WTOC	87,990	43,960	16

ASK YOUR EAST/MAN TO SHOW YOU THE COMPLETE NCS REPORT

It's **630** in Savannah  
**WSAV Radio**



630 kc.  
5,000 watts  
NBC Network  
represented by  
**eastman**



expose

The programming standards of a television station are always on view. All you need do is watch to see that WPIX-11, New York's Prestige Independent, has the "network look"—an array of network proven and network caliber programs night after night. Groucho Marx, Wyatt Earp, One Step Beyond, World of Giants, Troubleshooters, It's a Wonderful World, Wanted, Dead or Alive are some of the new fall shows joining the best looking and top-rated independent in New York—and the only one qualified to display the NAB Seal of Good Practice. Only WPIX gives you *minutes* in *prime* time in such a network atmosphere. A client list that is 98% national advertisers is the clincher. *where are your 60 second commercials tonight?*



**NEW YORK'S PRESTIGE INDEPENDENT**



# SPONSOR-SCOPE

2 APRIL 1962

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SPONSOR

PUBLICATIONS INC.

Broadcasters gathered for their annual meeting this week in Chicago may find it rewarding to be conversant with some of the things that are of current moment to broadcast advertising in particular and advertising in general.

These matters, most of which can be tagged problems, include:

- The mounting frustration the bigger agencies face in client expansion because their present accounts keep proliferating their product and industry areas.
- A continuing concern over the fact that cost increases actuated by talent and production unions have moved far faster than network time rates, with the result that more and more smaller brands find themselves unable to meet nighttime costs.
- The trend toward routine use of the linear programed computer in agency media functions which will in time make it imperative for the seller of spot tv to submit socio-economic data on their markets and at fairly spaced intervals.
- Is corporate management reaching the breaking point? Are the demands for personal service from the top agency layer, in terms of frequency and quantity, beyond the bounds of human ability? (This has become a prime concern of agency managements.)
- How much, some advertisers are beginning to ask, should we leave our media decision making to automation? Or would it be wiser policy to confine our acceptance of automation to evidences of trends or as one way of interpreting the facts?
- On the agency side there's a disposition to steer tv stations toward availability and accounting automation so as to help reduce the agency's own cost of doing business.

Spring does more than bring May flowers; it brings a flood of cigarette business to spot tv.

Besides the perennial R. J. Reynolds brands, the current schedules include American's Lucky Strike (BBDO), Pall Mall (SSC&B), Tareyton (Gumbinner), Lorillard's Newport (L&N), York (L&N) and such newcomers to the fray as Reynolds' Brandon, American Tobacco's Montclair and U. S. Tobacco's Skis (Donahue & Coe).

It's hard to imagine advertisers yielding to the idea, but a major tv rep is giving thought to advocating the adoption of a 28-day cancellation clause for renewals.

Under this system a current spot user would have to let the station know four weeks in advance of expiration date, instead of two weeks, what schedule he planned to retain.

As things now go, the rep's salesman go into a tizzy as the date of expiration notice approaches trying to figure out how many of the occupied spots can be offered on a pending non-renewal basis.

With an additional two weeks in which to manouver, a rep could submit his list of availabilities without any PNR's after some of them and avoid any later backing and filling. This, in the final analysis, would reduce the cost of doing business for the quësting agency.

Here's a switch without precedent: the Burnett agency will have a hospitality suite at the Hilton, NAB convention site, with its staff of timebuyers on hand to greet and discuss shop with the visiting broadcasters.

As part of this new Burnett look, NAB delegates will be invited to go on a conducted tour of the agency's offices in the Prudential Plaza. (This is also without precedent.)



Trade onlookers have gathered the impression from the recent Chicago FCC hearing on public service that it was all "staged" with this ulterior intent: to fatten the case for licensing the networks.

Nurturing this supposition: (1) the emphasis of the witnesses attack on the theme of absentee ownership; (2) Commissioner Robert E. Lee's (he conducted the hearings) statement before the Chicago Broadcast Ad Club that local tv management cannot be held responsible for carrying out orders from New York.

Implication of the New York reference, as seen by observers, is that the networks themselves should be licensed, thereby putting the responsibility for public interest programming where it belongs—with the networks.

Other random suspicions evoked by the hearing's exposure of gripes ranging from program type hates to the failure to use enough girl reporters: (a) the FCC may be harboring thoughts of limiting multiple station ownership; (b) local dissatisfaction might be used as a wedge for ulf entry into major markets.

The Chicago hearings' postscript: beginning the week of 16 April, the three local o&o's will reveal, per Lee's order, all records and correspondence with network headquarters pertaining to programing policies.

In-home use of radio during the morning hours seems to be on the upbeat from a national viewpoint.

A good case for thinking that way is a comparison of average audience per minute between this and last year's January, as measured by Nielsen.

The Monday through Friday difference for that period:

TIME SPAN	JANUARY 1962	JANUARY 1961	% CHANGE
7-9 a.m.	7,952,000 homes	7,430,000 homes	+6%
9 a.m.-noon	7,298,000 homes	6,960,000 homes	+5%

Remington and Schick shavers would seem to be having a tv slugfest for the spring gift trade, which with Christmas constitutes 75% of shaver sales.

Remington will have riding for it 35 nighttime minute participations on an assortment of CBS TV shows, some participations on *Gunsmoke* in the half-hour taken over by P&G and a sizeable spot tv schedule. It all adds up to about \$1.3 million.

In the Schick camp it's a raft of network tv nighttime minutes, which includes sports, and spot tv, with the tab estimated at \$1.25 million.

Meanwhile Norelco is standing pat with its strategy of weekend spot tv blitzes.

An interesting note about Nielsen's daytime ratings for the first two weeks of this March is that an NBC TV news period made the top 10.

To give you an idea of how the program types in that particular top 10 fared:

PROGRAM	TYPE	AVG. RATING	AVG. HOMES
1. As the World Turns	soap opera	12.1	5,929,000
2. Concentration	aud. participation	11.9	5,831,000
3. House Party	aud. participation	10.9	5,341,000
4. Password	aud. participation	10.3	5,047,000
5. Guiding Light	soap opera	10.2	4,998,000
6. Price Is Right	aud. participation	9.7	4,753,000
7. Search for Tomorrow	soap opera	9.5	4,655,000
8. Make Room for Daddy	film rerun	9.5	4,655,000
9. Millionaire	film rerun	9.3	4,557,000
10. NBC Daytime News (12:55-1 p.m.)	newscast	8.5	4,165,000

Program types that comprised the first 10 for the like March period of 1961: six soap operas and four audience participations. Possible sign: the soapers as leaders are beginning to give way to the giveaways.

Note: daytime specials are not included in the March '62 top 10.

The only entertainment special during February that appeared to stir up heavy excitement was P&G's gift to the dental profession, Henry Fonda & Family.

The average in ratings and number of homes was even below January's unscintillating levels, which fortuitously included a sizzling **35.2 and 17,248,000 homes by Bob Hope.**

Here's how the entertainment specials came out, according to Nielsen, for the February 1962 span:

PROGRAM	AVG. RATING	AVG. HOMES
Broadway of Lerner & Lowe	16.0	7,840,000
Theatre '62	11.6	5,684,000
Leonard Bernstein	10.3	5,047,000
Henry Fonda & Family	26.2	12,838,000
Hallmark Hall of Fame	11.5	5,635,000
Chun King Chow Mein Hour	14.4	7,056,000
Footnote to Fame	16.9	8,281,000
<b>AVERAGE FOR FEBRUARY</b>	<b>15.3</b>	<b>7,483,000</b>
<b>AVERAGE FOR JANUARY</b>	<b>18.6</b>	<b>9,114,000</b>

A lot of the nighttime tv network buying that's been going on lately may be traced to money accruing from rebates on preemptions.

What with the space shots this season it's made quite a mound for some of the big advertisers. Instead of plowing it back into daytime they've elected to put it into nighttime where the rates per commercial minute during the rerun season are not so onerous.

On the spot side it's been strictly a routine of make-goods.

Look for ABC TV to keep mimeograph going the next several weeks with a steady parade of releases over locked-in programing and wrapped-up sales for fall.

Complementary motive: to disabuse the trade of any impressions that the network is lagging behind the others in business.

The one quarter where ABC TV definitely and somewhat exultantly says it ain't so is daytime.

In documentation of this it points to the soldout position of the Ernie Ford strip and the fact that the juvenile-pointed series, **Discovery**, is already over half-sold, six months away from starting date. Added intelligence about Ford: the billings in the house covering the first six months adds up to \$2.25 million and for the final 1962 quarter the commitments are not far from SRO.

Accounts in the Ford show are Bristol-Myers, Lever, Johnson & Johnson, Sunshine Biscuits, J. B. Williams, Real-Lemon and Lipton.

Already registered with Discovery are Mattel (Carson Roberts), Transogram (Mogul), Kenner (Sive), Binney & Smith (Chirurg & Cairns). There'll be no more caterers to kid pastimes other than these. Only candy, cereal, beverage, etc., will be welcome.

It's quite possible that by the time this season's peak period—March—is reached ABC TV's nighttime programing from an average homes angle will shape up as pretty close to the competition, at least in the top 51 markets.

These 51 markets represents about 60% of all tv homes and approximately that percentage in national retail sales.

The point being made here is that no network, according to ARB's (market-by-market) January average audience count, is running away with the audience.

Following are the average homes tuned in per average minute in the top 51 markets as revealed by the ARB January report:

NETWORK	AVERAGE HOMES	SHARE
ABC TV	6,282,000	32%
CBS TV	6,402,000	33%
NBC TV	6,775,000	35%



Did you know that because of the extra 10-seconds which network affiliates are getting this season in prime time, there could be over 12 billion more commercial minutes this year than in 1961?

How was this figured?

SPONSOR-SCOPE asked Nielsen to estimate how many commercial minutes tv could be expected to deliver this year and the answer came back: 275,296,600,000.

Nielsen's computation (estimated, of course) for the year before the 40-second chain-break made its debut: 263,583,600,000.

ARB expects to deliver to subscribers this week its tv audience profiles (socio-economic data) of the New York metropolitan market.

It's the second ARB market report of the kind, the initial one being made of the Salt-Lake City-Ogden-Provo market last November.

The project in New York got financing from all six commercial stations.

After the major league baseball season opens in New York, the sports-inclined among New York agencies will be taking special note of the tv audience pull between the Yankees and the newborn Mets.

Esty's Ballantine and R. J. Reynolds have had a monopoly of this type of audience ever since the Giants and Dodgers pulled out of the New York metropolitan area and the interest, obviously, will be in the extent of the Met's inroads on this monopoly.

What is expected: a marked shift of old Dodger aficionados to the Mets games, since that team includes several Ebbetts Field heroes.

Toni would like to discount the impression that the pickup in the home permanent business the past two years has compensated for the dropoff for the prior five years.

It says that home permanent products are undergoing changes and improvements that will swing away much of the beauty parlor trade.

Toni offers statistics to show that women who color and set-spray their hair are the biggest users of home permanents.

On the matter of hair coloring Toni notes that it's got a product in experiment that will bring it an appreciable share of the business. Wade will handle it when it's available for distribution.

Toni is currently using 100 tv markets in spot for its products.

A nationally heavy and consistent buyer of local news and weather reports, who has asked that no names be used, is on the warpath against those stations that have been clipping off 20-30 seconds from either end of his designated time to slip in other spots.

The advertiser involved has already caught a couple of stations with their hands in his cookie jar and exacted a complete string of time makegoods.

Also insisted upon was this: that the agency on the account be furnished regularly with affidavits showing exactly the amount of time given the news weather program as reported in the engineer's log.

In other spot tv advertiser areas, it may not be amiss to report, there's a head of steam building up over crowding too many commercials around sponsored community service programs and over stations' not being too punctilious about product protection in relation to such segments.

**For other news coverage in this issue:** see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 98; Washington Week, page 103; SPONSOR Hears, page 106; Tv and Radio Newsmakers, page 112, and Spot-Scope, page 104.





# DENSITY\*

**Providence** ... most crowded television market in the country  
where WJAR-TV converts **numbers** to sales impact.  
Market penetration plus dynamic showmanship reaches  
more homes - more people ... a reach that **sells**  
as it dominates a "must buy" audience.



ARB TV Homes

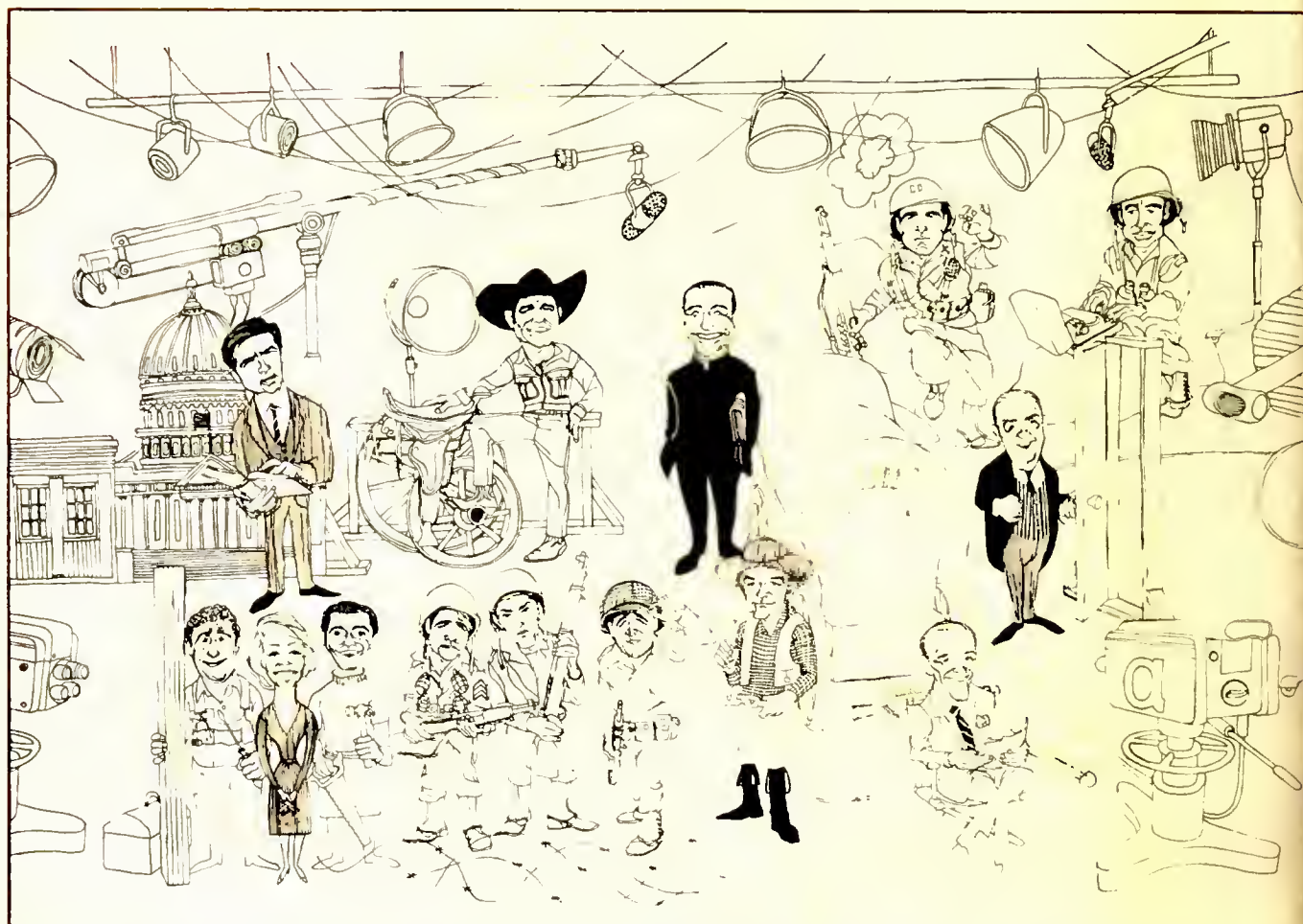
OUTLET COMPANY STATIONS IN PROVIDENCE, WJAR-TV-WJAR-RADIO

## WJAR-TV

**NBC • ABC**

Represented by

Edward Petry & Co. Inc.



## New shows, new stars, opening on ABC-TV this Fall.

On stage, from left to right, top row: man name of Fess Parker plays man name of Smith in the further adventures of **Mr. Smith Goes to Washington**; Jack Lord in **Stony Burke**, the spills and thrills of life on the rodeo circuit; Gene Kelly, a dancer, plays Father O'Malley, a role created by a singer, in **Going My Way**; Robert McQueeney and William Reynolds in **The Gallant Men**, dramatized World War II saga of the 36th Infantry's march from Salerno to Rome; Stanley Holloway as **Our Man Higgins**, a Scotch import in an American Family. Bottom row: Marty Ingles, Emmaline Henry, and John Astin in **The Workers**, the roof-raising antics of 2 carpenters disguised as comedians; Rick Jason, Vic Morrow and Shecky Greene take the lead in **Combat**, the Robert-Pirosh-produced World War II series; John McIntyre rides again in **Wagon Train**; Fred (of course) Astaire hosts and plays in the new **Fred Astaire Premiere**. Should be a very entertaining season. For viewers. And viewer-minded sponsors.



Many see 'trend' in commercials like this



Courtesy U S Tele-service

INTERNATIONAL LATEX is one of numerous advertisers taking advantage of the growing piggy-back practice, especially on networks. Question broadcasters: are girdles and gloves 'related' products?

# Piggy-backs: ARE THEY HOGGING TV?

**Most broadcasters and Code Authority are protesting the increasing use of split commercials; advertisers defend it on budgetary grounds**

**U**nscheduled, but certain to be one of the most hotly debated issues of the NAB Convention, is the future of the so-called piggy-back commercial. This little piggy not only *went* to market; he could darn well corner it in Chicago.

For months the intricate, increasingly sticky problem of two or more unrelated products back-to-back in a one-minute announcement, especially on the networks (even though the products bear the

stamp of single parentage), has been offending considerable segments of the industry. While national advertisers defend the practice on budgetary grounds—maintaining that the piggy-back is a single commercial—many broadcasters, flanked by the NAB Code Authority, are frankly and seriously alarmed. Even the networks, not flustered to a defensive by any FCC inquiry, are watching the growing practice with an avid eye.

Among the advertisers usually cited in the split-commercial controversy are American Home Products, Alberto-Culver, Lestoil, M&M candies, Vick Chemical, Pertussin, Helena Rubenstein, Simoniz, Colgate-Palmolive, Toni, Pillsbury, International Latex, Chesebrough-Ponds, Lever Bros., Warner-Lambert, Thomas Leeming, B. T. Babbitt, Armour, Scott Paper, Sterling Drug, Block Drug, Quaker Oats, Philip Morris, and Beecham products.

Contrary to general belief, however—according to NBC TV—it is not the giant advertisers like Colgate or American Home Products who are the sizeable users of piggy-backs, but the smaller advertisers such as Block Drug, Leeming, and International Latex (Playtex commercials outdistance all others in getting called to the attention of the Code Authority). These companies devote almost all of their minute spots to multi-product advertising.

Interestingly, the piggy-back dilemma, when it's given voice on the convention floor this week, will be condemned or defended in both practical and ethical terms. And a pre-convention SPONSOR survey reveals "practical" and "ethical" to be one man's meat, another's poison.

Piggy-back advertisers, for the



**CONTRARY** to general belief, says NBC TV, it is smaller advertisers like Block Drug (above, Nytol, Polident, each 30 seconds, in one commercial) who are major piggy-back users

Photos courtesy U. S. Tele-service

most part, see no reason for protest in what they're doing. Economically, they contend, they not only help themselves, they help television as well.

"Face the fact," one piggy-back practitioner told SPONSOR. "we wouldn't be using television so extensively if it weren't for a back-to-back arrangement. Individual brand budgets are often too limited to go it alone, but by sharing cost with another of our products a tv schedule seems more reasonable."

Other advertisers cite these advantages:

1. By doubling up, the overall frequency of the parent company is increased, adding to both network and

station revenues for the year.

2. The viewer prefers to swallow his advertising in one lump, so to speak, rather than more often or in a more prolonged dose.

3. Some product advertising lends itself better to the 40-second, 30-second or 20-second format than to the full minute format.

Conversely, the NAB Code Authority poses questions to broadcasters that directly challenge these claims:

- Does the impact of multiple announcements tend to irritate the audience or to distract viewers to the detriment of program material?

- Are broadcasters aware of a number of legal opinions which seem to indicate that such commercials should be logged as separate announcements on FCC forms?

- Are they [the broadcasters] aware that commercials for separate products should be listed as distinct commercials if there is reason to believe a consideration is involved in their production and presentation?

It is with this latter that the problem of piggy-backs is at its most complex. The Revised Code interpretation of 3 March 1960 distinguishes the "piggy-back" from what it calls the "integrated" commercial as follows:

The *integrated* commercial is one which advertises related (e.g., various frozen food products, or automobiles of one manufacturer) or compatible (e.g., pancakes and syrup, or furniture and carpeting) products within the framework of a single announcement. Such commercials may be treated as single announcements under the commercial time standards of the Code.

## Here are networks' piggy-back regulations

### CBS TV

*In a daytime quarter hour an advertiser has three commercial minutes and may use commercial messages for four different products. In a half-hour nighttime program an advertiser is allowed three commercial minutes, one of which may be a piggy-back commercial.*

### NBC TV

*One commercial per daytime quarter hour can carry two messages. Evening regulations are less formal.*

### ABC TV

*For each three minutes of commercial time purchased, one piggy-back commercial is permitted.*



The *piggy-back* commercial is one which advertises unrelated products (e.g., powdered potatoes and chocolate candy) and uses a different and distinct production technique to present each product. The Code Board has concluded that piggy-back commercials constitute in effect two or more separate announcements and should therefore be treated as separate announcements under the commercial time standards of the Code.

"Wouldn't it be to the interest of tv generally," asks Stockton Helffrich, manager of the New York Code office, "to encourage *integrated* commercials? Whom can it hurt?"

Us, say the advertisers. The "integrated" format—they and many of their agencies agree—means an undue emphasis on the corporate image, and—as one advertiser insists—"the corporate image lessens the effectiveness of the individual product image."

In addition to the involvement of a triple-spotting threat, over-commercialization, and production technique disagreements, the piggy-back situation is complicated by a product protection problem. Many stations, while accepting or rejecting piggy-back commercials on a spot basis according to their own lights, are presented with a horse of a different color in the network area. Their dispositions vary sharply. Westinghouse Broadcasting stations, for example, while not accepting piggy-backs on a local or national spot basis, do accept them on the networks, and—according to A. W. Dannenbaum, Jr., vice president in charge of sales—"give them full protection."

Corinthian stations, on the other hand, do not.

"In view of the fact that Corinthian stations consider piggy-back advertising a device to cut rates," a spokesman for Corinthian told SPONSOR, "the stations do not give protection."

NBC's Joseph Iaricci, director of sales administration, maintains that even though most station protests of piggy-back advertising stem from the product protection confusion, it is "rather a specious argument."

"Take Colgate, for example," he says. "Stations would protect Col-

gate products anyway. They would have no way of knowing which Colgate product was being run, even in a one-product commercial."

Looming large, too, in the convention discussions, is the vital issue of viewer reaction. Here, few industry segments are in solid agreement, with little survey material to rely on. Some broadcasters contend that viewer interest in programs is diminished by the piggy-back practice, others report no enlarged dissatisfaction as yet. Still others maintain that the problem is basically internal, not external, a practical and/or ethical difficulty between and among stations, networks, advertisers, and agencies. Some piggy-back advocates (among them a number of top agency men) feel that so long as the actual time limit of commercials is not affected, there is no reason for all the ado. Other industry observers contend that multiple-product commercials double the time sense in the viewer's mind, since the average viewer sees only an increased number of commercial announcements and thinks "piggy-back" is just a game he plays with his children.

What, in the face of these complexities, are the networks thinking—and what, if anything, are they doing to police the practice?

CBS has a definite restrictive policy:

"In a daytime quarter hour an advertiser has three commercial minutes and may use commercial messages for four different products.

"In a half-hour nighttime program an advertiser is allowed three commercial minutes, one of which may be a piggy-back commercial."

NBC's regulations are less black-and-white. Although one commercial per daytime quarter-hour can carry two messages, the evening limitations are less rigorous.

"We are watching the situation very carefully," Iaricci declares, "and while the piggy-back practice is definitely on the increase, we do not feel it has reached the level for serious concern. It appears right now that the normal advertiser requirements are such that there is enough balance in our programs to keep back-to-backs to a minimum."

In participation-type shows, he continues, there are never more than two of the six advertisers who employ piggy-backs.

"As long as the ratio stays in this area," he concludes, "there is no reason to cry 'crisis.' If suddenly we found ourselves in the position of all six doing piggy-backs, however, we would then, more than likely, place formal restrictions."

At ABC, the split-commercial situation is aggravated by reports circulated earlier this year that the network's sales force was pushing 1962-63 packages with piggy-backs as "extra added bait." ABC categorically

(Please turn to page 18)



"SPECIOUS ARGUMENT" says NBC's Joseph Iaricci, of so many stations' concern over product protection of piggy-backs. NBC, however, is "watching the situation," he says



INTEGRATED commercials could be answer to the current piggy-back dilemma, serving both advertisers and ethics, says Stockton Helffrich, manager of New York Code office



**BURNETT MEDIA MOGULS:** (l-r) Bill Oberholtzer, George Stanton, Dick Coons, media supvrs.; Harold G. Tillson, media manager; Thomas A. Wright, Jr., v.p., media director; Joe Hall and Dave Arnold, media supvrs. (Missing from picture is Gus Pfleger, one of Burnett's six media supervisors.) Responsibility for planning is with supvrs., who are members of product teams including account, creative, marketing, etc.

Inside the top 10 spot agencies 8. LEO BURNETT

## PLANS ALTERED BY MARKETING

▼ Burnett's media strategy is affected by such marketing changes as new product increase, effect of local/regional problems on national dollar deployment

**L**ong-range payout plans and national vs. local dollar spending evaluation head the many changes which have polished the Leo Burnett Company's media policy. For an inside look at the *modus operandi* of the Midwest's single entry among the top ten qualifiers in air media expenditures, SPONSOR called on Harold G. Tillson, the agency's media manager,

considered by many a vigorous and articulate spokesman.

Tillson, who reports to Thomas A. Wright, Jr., v.p. and media director, outlined Burnett's radio/tv spot buying this way: "While our buying strategies vary by individual campaign, our over-all philosophy of spot buying can be summed up simply—to reach as many of our best prospects as possible, in units as big

as possible, as often as we can at a cost efficiency compatible with the type and quality of schedule."

Burnett's overall media plans, emerged from marketing and creative strategies, are designed to achieve specific objectives.

Each media plan, explains Tillson, evolves as the joint result of many different individual participations at every level of agency operation. But



the responsibility for all initial planning rests with one of the six media group supervisors who is a member of the product group including account, creative, marketing and research people. He develops all plans and sells them within the agency prior to client presentation. His assistants aid in and are part of all media recommendations.

At the media selection level, Tillson points out, buyers in general play little part. The 26 timebuyers are relied upon for market selection, budget planning, buying, and schedule improvements.

Tillson feels that Burnett timebuyers are not in any serious danger of being replaced by computers. "In our estimation, timebuying can be done better and faster by people," he says. "It would take a computer with a fantastic capacity to analyze the many possible spot and station combinations, audience composition factors, etc., and we doubt that it could be accomplished economically."

At Leo Burnett a buyer initially becomes a specialist in a distinct timebuying or spacebuying capacity. In practice, however, Tillson says, buyers are transferred from one assignment to another, so that over a period of time, buyers are versed in all forms of media.

Media budgets are apportioned through a combination of various factors. Most important, Tillson feels, is the best creative expression of the Basic Selling Idea and its relative adaptability to various media. Marketing strategy and budget, of course, also influence media selection.

"In general, we always try to put in as many of our best prospects as our best creative foot forward, reach-possible as often as we can," says Tillson.

At Burnett, media coordination marketing is a close operation indeed. In fact, it's automatic, according to Tillson, resulting from organization and planning procedures. Media and marketing people are members of the product group and all media plans are reviewed by the marketing review committee and management prior to release.

Of the marketing changes that have occurred during the past few years,

increasing the complexities of media planning, Tillson feels that two are of major importance:

The first, he says, is the vastly increased number of new products, calling for three- to five-year payout plans, and usually an introductory roll out, market by market or regionally.

The second, according to Tillson, is increased recognition of the wisdom in deploying national advertising dollars against varying problems and opportunities on a local or regional basis. This has led to the use of more local or regional media which complicates media planning to some extent.

In addition, Tillson feels that in today's scientific approach to marketing, media flexibility is a growing factor: "The manufacturer is faced with the profit squeeze, increased competi-

tion, greater media investments and risks," he says, "and flexibility must usually be built into most plans."

About local market budgets and media selection, Tillson explains that for Burnett clients current sales or sales opportunity usually are the most significant factors. In many cases, however, he says, the budget can be used to attain specific rating or reach and frequency goals. In all cases, however, there should be an agreeable relationship between the media cost and sales opportunity.

In spot television and radio, however, Tillson feels that ratings and c-p-m play a more important role than in the purchase of other media. Nonetheless, Burnett spot buyers are as concerned with quality of adjacency or environment and audience composition as they are with sheer

## Media decision-makers at Leo Burnett

### T. A. Wright, Jr.

Vice president in charge

### H. G. Tillson

Manager

### Seymour Banks

V.p., media and program research

### Media supervisors

Bill Oberholtzer, George Stanton, Dick Coons, Joe Hall, Dave Arnold, Gus Pfleger

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### Assoc. media supervisors

D. Seidel, M. Saxon, D. Carlson, D. Amos, K. Eddy, R. French, B. Harmon, B. Eckert

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### Timebuyers

V. Auty, E. Beatty, C. Wilcox, M. White, S. Wilson, G. Miller, M. Ruxton, J. Kacmarek, C. Lehwald, F. Maeding, W. Parma, J. Calvin, D. Mincheff, M. Kennerly, D. Switzer, L. Dumba, J. Kelly, R. Taylor, B. Cherkezian, J. Riley, P. Mazzone, D. Lauve, M. Miles, J. Stafford

**STRATEGY** emanating from media chiefs is implemented by 26 timebuyers. In addition, Burnett's media organization is staffed with a manager and supervisor of media and program analysis, a supervisor of broadcast estimates, and media rate analysts



**NUMBERS** are merely tool or guidepost in media buying, according to Harold G. 'Hal' Tillson, media manager of agency

c-p.m. in every case, he says.

Also in the realm of marketing, is the choice between network tv participations versus local spot. Here's how Tillson pinpoints the Burnett theory on this subject: "With equal dollars, the decision is simply one of reaching fewer people less often nationally or concentrating impact in fewer markets. The decision is a joint media-marketing decision and is usually simple to make depending on the sales and marketing objectives."

In Tillson's opinion, there is every likelihood that the trend toward participations will continue, because, he says, the increased cost of program sponsorship combined with lower program ratings almost necessitates the use of participations in order to maximize reach and minimize risk.

Yet, the trend toward network participations has created a real problem in product protection and one to which the industry should give a great deal of attention, Tillson believes. Of this he says, "In most cases it is the network advertiser who is being penalized since competition and stations seem relatively unconcerned about

spot position versus network. Basically, we feel that the responsibility lies with the station to keep abreast of the constantly changing network picture in order to preclude competitive adjacencies."

At the same time, Tillson acknowledges that agencies cannot encourage stations to maintain conventional product protection if they constantly violate the rules themselves. Burnett buyers are instructed not to buy adjacencies where less than normal protection exists, regardless of rating size.

"We have had no difficulty in reaching desired ratings goals while adhering to the standards of the industry," Tillson says. "We constantly check all schedules for competitive situations, and object strenuously to those we discover. If not corrected, we will cancel the spot, and if the station continues the practices, we might cancel the schedule."

What has happened to sponsor identification as network tv has trended toward participations? Tillson points out that sponsor identification as we formerly knew it is almost a thing of the past, in most cases. Today, he feels, identification is limited primarily to the night of major sponsorship.

The Burnett theory is that sponsor identification can be measured, but it is difficult to interpret its importance in terms of commercial effectiveness, other than to say the higher the better, according to Tillson.

Burnett's media department is thoroughly covered on all rating services. The agency buys them all, and trains buyers in knowledge of each. However, the particular service used for final decision and reporting can vary depending on the type of time bought, Tillson explains.

"For example, Pulse might be used to buy driving time," he says. "while Nielsen, we feel, more accurately measures in-home listening and would be used in buying daytime."

In some cases, the selection of a rating service is dictated by the client involved. In other cases, according to Tillson, the decision is based on Burnett media research opinions as to which service most accurately measures the type of time purchased.

With the numerous rating service sources, different research techniques are involved. They contain different types of information, and are issued at different intervals. Because of this, explains Tillson, Burnett buyers are instructed to utilize all the available sources in evaluating spots and spot schedules.

"We feel that the training our buyers receive in media analysis qualifies them well to look at all services, judge their strengths and weaknesses, what they are and what they do. "In addition, our buyers are also expected to examine each schedule not only in terms of past rating performance, but in the light of our evaluation of future programing and set usage levels," Tillson says.

When asked how much effect such factors as cost efficiency, coverage and audience composition exert on Burnett buys, Tillson replied: "That's about 90% of spot buying, but we also consider quality and type of adjacencies or participating programs. You're known by the company you keep."

Tillson feels that elements involved in schedule switches are chiefly the most obvious: If Burnett's media department can obtain significant schedule improvement, the switch is made. The major factor here, Tillson emphasizes, "is the salesman who takes the time and makes the effort to make a switch-pitch." And he adds, "We would like to see more of them made."

The Burnett media department which has a heavier, more consistent flow of rep traffic than any other Chicago agency, uses these criteria in judging station representatives—but not necessarily in this order. Tillson says:

1) His influence with his stations. Does he get the very best of availabilities?

2) Service. As the paper work grows more complex, quick and accurate service is all important.

3) Creativeness. Is he familiar enough with our products and strategy to see an opportunity and make a creative presentation or does he wait for a call requesting availabilities?

When asked which media is easiest  
(Please turn to page 48)



# REBIRTH OF RADIO'S O&Os

- Once-proud network-owned radio outlets, after a long period of declining prestige, get face-lift treatment
- ABC, CBS, NBC embarked on rebuilding campaigns, but operating policies and philosophies differ widely

**N**owhere have the changes in radio been more dramatic than among the network owned and operated radio outlets. And nowhere today is more serious radio rebuilding going on than at ABC, CBS, and NBC.

The 19 network o&o outlets were once the undisputed kings of the kilocycles.

Back in the days when broadcasting was a synonym for radio, when television was a backroom experiment, and when almost every radio station was a network affiliate, the acme of ambition among radiomen was to have or be with a station that sounded like a network owned and operated proposition. For in those

heydays, when NBC's chimes were the sound of success, the o&o stations had the programs, the listeners, the advertisers and no use for red ink.

The network o&os also sounded alike, operated alike and were cast from the same mould. Announcers intoned, declaimed or projected but rarely spoke; programs were live; music was occasionally electrically transcribed; records, a dirty word, were used only for sound effects; disk jockeys were unknown; and spot announcements were ignored by sales staffs that had little non-network time to sell.

Today the network o&os, all 19 of them, sound, operate and scram-

ble for revenue like any other local station in each of their markets. Today even the flagships o&os, i.e., the network stations in New York, are on the local kick so strongly that two of them have daily baseball play-by-play, a type of program only on non-network stations in the past.

Today the network o&os sound more like local stations than do some of the locals; and some of the locals are commencing to cultivate the network sound. The ABC o&o in Los Angeles programs talk and only talk: a switch on the specialized programming local stations utilized in the halcyon days of the networks. WNEW, a trailblazing New York independent, buys full-page newspaper insertions to ballyhoo its monthly live music programs; but only two of the 19 o&os still use live music as a daily staple. Beeper phone interviews, once a local station standby, are now the basic program gimmick of one of the network's o&o stations; modern music, a respectful pseudonym

## Radio's 19 network-owned stations and their markets

	ABC	CBS	NBC
<b>NEW YORK</b>	WABC	WCBS	WNBC
<b>SAN FRANCISCO</b>	KGO	KCBS	KNBC
<b>CHICAGO</b>	WLS	WBBM	WMAQ
<b>LOS ANGELES</b>	KABC	KNX	-----
<b>PITTSBURGH</b>	KQV	-----	WJAS
<b>PHILADELPHIA</b>	-----	WCAU	WRCV
<b>DETROIT</b>	WXYZ	-----	-----
<b>ST. LOUIS</b>	-----	KMOX	-----
<b>BOSTON</b>	-----	WEEI	-----
<b>WASHINGTON</b>	-----	-----	WRC

**MARKETS** in which the three networks have o&o stations are the top 10 in the U. S. In three markets—New York, Chicago, San Francisco—the net o&os of each network are embattled one against the other. In Los Angeles, CBS and ABC o&os vie; in Philadelphia, CBS station now competes with NBC outlet

for rock 'n' roll, is the backbone of another; and the third specializes on block programing of recorded music with the "big band" sound.

This major change in the motivation of the network o&os has been in the works for more than a decade, a decade of defeat and despair marked by inadequate management, loss of listeners, and shrinking profits. Originally the o&o stations were the major market keystones around which the network was organized and sold to advertisers; they were the backbone of the basic networks of radio—just as the tv o&os now are of television.

They were also the public service image of the industry. For many years each network had an o&o in Washington. They provided the profits that gave birth to today's television. When network radio began to shrink, the o&os provided the profits that kept the corporate radio division in the black.

They were also vividly etched museum pieces in the memories of the board chairmen who had founded

the networks and, as memories, they could not be changed or discarded when things got tough. And they did get tough as this summary shows:

Local ratings were still a novelty in 1915 but the January Pulse for that year showed that network flagships held three of the first four slots; and the independent intruder was the Mutual network pacemaker. The 1915 picture in New York:

Network outlet A	21
Network outlet B	18
Indie outlet A	12
Network outlet C	10

By 1950 the network-owned outlets were still leading the pack and the independents had managed to close in only on the least of the leaders. Here is that picture:

#### *New York*

Network outlet A	19
Network outlet B	13
Indie outlet A	11
Network outlet C	10
Indie outlet B	9

#### *Chicago*

Network outlet A	26
------------------	----

Network outlet B	16
Network outlet C	9
Indie outlet A	8
Indie outlet B	7

#### *San Francisco*

Network outlet A	18
Network outlet B	17
Network outlet C	15
Indie outlet A	13

#### *Los Angeles*

Network outlet A	18
Network outlet B	16
Network outlet C	10
Indie outlet A	10

Then the roof fell in and network radio disintegrated. Television drained off the dollars, the brains, and manpower. The radio o&os, flabby from too many years of soft living, found themselves unable to cope with the hipper-dipper, razzle-dazzle and whoop-de-do of the indies.

Ignored by home office management, saddled with directives, racked with red tape and lacking authority and ability to compete with independent station programing and promotion, the network o&os lost their lis-

## NBC cut red tape, demanded community devotion



P. A. "BUDDY" SUGG  
executive v.p. for owned stations

**PROGRAM POLICY:** heavy on network news and local news during the week; music has a big band sound. "Monitor" on weekends.

When Sugg took over, he said, "I'm not smart enough to run every station. Let the managers run them. If they're not smart enough I'll change them." He made only two changes.

He then reviewed and cut out the red tape that strangled stations.

Sugg asked everyone on the staff to answer 25 questions designed to improve their knowledge of broadcasting. Examples: "What is the definition of the term 'broadcast day'?" "Would you give a representative of the Democratic party information on the amount of broadcast time requested by the Republican party?" "Define the FCC rule on lotteries."

"A collateral duty for everyone in broadcasting is active participation in the community," Sugg believed. Every staffer now files a quarterly report detailing what they have been and are doing.

All department heads take turns monitoring their station and each files quarterly program analyses modeled on the FCC report.

Sugg insists on exchange of information and ideas between executives and staffs. Cross-fertilization of knowledge is a way of life at his o&os.

He provides his station managers with prompt, detailed data on sales, costs, budgets so they know where they stand.



teners. For, with the lifting of the freeze on allocations, the number of stations zoomed; and, to the eager, imaginative, insouciant, independent stations, the network outlets were stale, stodgy, dated.

Every cut in network-produced programing put more strain on the o&os, since each slash increased pressure on the weakest cog in the chain station's set-up, i.e., programing. Block programing, strip programing, segue programing, mood music, local news, traffic reports, beeper interviews, and show music were the innovations devised by the independents to the despair and frustration of the o&os.

By January 1961 the bottom had been reached. In New York, the three network o&os trailed six independents in the ratings. In San Francisco, they trailed four indies. In Los Angeles, the first three stations were non-networkers. Only in Chicago did the o&os hold on:

Indie outlet A	19
Network outlet A	16
Indie outlet B	15

Network outlet B	12
Network outlet C	12

Actually, Chicago was a guide to what could happen when a network really permitted an o&o station to program like an independent. Through the lean years there had been isolated instances of o&os bucking the "brass in New York" and making a mark. But this did not happen to the o&os closest to headquarters in New York.

In Chicago, the station manager used local d.j.s rather than network programing and made New York like it. In St. Louis, the station executive followed the network afternoon schedule by inserting his own news and talk format. In Los Angeles, an o&o station vice president came up with something new in a talk format that clicked.

Eventually, as video settled into stability, corporate management found time to face the problems of its radio divisions and started to spin the changes now evident. These took time and differed in degree and direction depending on the executives in charge and how they worked.

The rebuilding of one radio net o&o, according to a well-documented anecdote, stemmed from the publicity attendant upon the sale of WINS and WMGM in New York. According to a man who was not there, this is what happened:

The chairman of the board of the network and the head of his radio division met, quite by accident, at a social organization luncheon. Asked the chairman of his prexy:

"I see by the papers that WINS was sold for \$12 million and WMGM for \$14 million and that each of them does more business and shows a better profit than our station. How come?"

Stammered the prexy to his chairman, "It costs us more to operate, their expenses are less, we can't match their overhead."

"Get some figures together," said the chairman to the prexy.

"Get some figures together," said the prexy to the station manager.

"Get some figures together," said the station manager to an aide.

"Got the figures," said the aide

## ABC gave each manager a free hand to build top station

**PROGRAM POLICY:** heavy on network and local news. "Breakfast Club" a network must. Music mostly modern.

When Riddleberger assumed command, he told each station manager to make his the best local station in his market, gave each executive a free hand. ABC now has one station with only talk, another with album music, three with modern music, one with modern music and baseball. All are heavy on news.

He poured money into new studios in four markets, purchased WLS in Chicago, concentrated on providing network programing flexible enough to mesh with the local operation.

"It takes better people to succeed in radio today," says Riddleberger. "Each station has at least 12, at most 35 stations in competition in its market. Unless you love radio and are willing to think radio every hour of every day, stay out of it," he warns. "If you like it, it's a great challenge and exciting."

Independent stations are tougher to top than ever before, admits Riddleberger. "Operating costs for o&os are always higher than for indies. Even news, once an automatic network asset, now cannot be taken for granted. With independent news organizations, the non-network stations now get voice feeds from all locations.

"O&o stations have to stress speed, quality, imagination, and initiative."



STEPHEN C. "STEVE" RIDDLEBERGER  
president, ABC owned radio stations

later that afternoon. "They show we have twice as many clerical and secretarial bodies; twice as many in promotion and publicity; more engineers at a higher wage scale; three times as many newsmen; more announcers; pay our talent double what they pay their d.j.s for more hours than we get from our talent; and they operate in modern, more efficient facilities that cost much less than our traditional studios and offices."

"Thanks," said the manager, the prexy and the chairman.

And, when the inevitable cuts came, who was the first to feel the axe? The aide, who knew where to go and how to get the information that made his manager look good to his prexy to his chairman.

Today, the o&os with more autonomy, sharper administration, more guidance, less deadwood, and programming geared to the local level have stopped the slide and started to climb. According to the men in charge, profits are up, innovations are welcome. The ratings reflect their statements.

First on the scene, in 1958, was P. A. 'Buddy' Sugg, who joined NBC as vice president for owned stations and spot sales, is now executive v.p.

and member of the NBC board of directors. In 25 years he came up from the ranks; he started as a gain rider and button pusher in the KPO, San Francisco, control room and was bossman and the brains of one radio and three tv stations when he left WKY, Oklahoma City, for New York and NBC. His practical savvy comes from having literally done everything in radio; his executive skill stems from a wartime hitch in the Navy where he rose from Lt. (jg) to Captain and learned the difference between strategy and tactics and their dependence on logistics.

In 1959 ABC, where radio had been an orphan, moved Stephen C. "Steve" Riddleberger from corporate comptroller to vice president for owned and operated stations. He had been with NBC, where he started as a page, for seven years, went to ABC in 1952 after three years in military service. He had come up from budget, business, and administrative duties in radio and television and knew that the ABC o&os were slipping for lack of leadership and could not get direction, financing, assistance without the ear of top management. Today, as president of ABC Owned Radio Stations, his six o&os are fighting, upbeat operations; each with its own

personality and a pride of performance that comes from high morale and long hours.

CBS, which waited the longest to cut its network programming, last year moved Fred Ruegg from Los Angeles—where as manager of KXX he had developed the mixture of talk and telephone programming—into the home office as vice president in charge of station administration. He started as engineer-announcer in Idaho, Montana, and Oregon, joined CBS in San Francisco as an announcer, moved into writing, later into administration. By 1953 he was in network labor relations in New York, was sent to Los Angeles as station executive in 1957.

His major assignment—perhaps the most difficult of the three—was to bolster o&o programming without downgrading the traditional CBS tendency toward cultural fare. Today his o&os aim at the adult, responsible, and responsive listener with programming that is similar in content, i.e., talk, news and music, but varied in application.

One thing seems certain. With the o&os beginning to stir again, many an independent station manager may find himself in a hot seat instead of a cushy chair.

## CBS said good radio must give more than music, news



FRED RUEGG  
v.p.—station administration

**PROGRAM POLICY:** heavy on talk, news, and middlebrow music. Very heavy on must programming from network, some aired later.

"A good radio station doesn't have to be dull but it has to be more, much more, than a juke box and do a great deal more than just music and news. It has to be stimulating, responsible, must try to present programs that make people think," says Fred Ruegg.

"The formula stations threw o&o radio off balance. Developing a program concept that would reflect the network philosophy and also withstand the independent competition was our challenge.

"Each station is finding its own programming road, with the understanding that the listeners want more than is now available, and with the realization that modern radio is in an evolutionary phase."

Ruegg's seven stations differ greatly. One has 111 hours of talk per week; another has two house orchestras and eight staff singers and programs 35 hours a week of live music. To have baseball, another does a half-hour documentary each night. The others do a melange of talk, music and variations on the telephone talk idea.



# TV KEEPS VANS ON THE MOVE

- Continued sponsorship of "thinking" type program on tv puts van company in top public awareness spot
- A former print advertiser, mover spends 40% of budget in tv to win "promotable mobiles" in 60 markets

**W**hen North American Van Lines decided over two years ago to stop dabbling around in occasional tv and take a hearty plunge into the medium, they were quick to latch on to one important fact: if you scratch an ardent bridge player, you're sure to uncover a "promotable mobile." And uncovering "promotable mobiles" has, apparently, developed into a growing business for the moving van company since they first began sponsorship of Championship Bridge in 1960. (See charts this page.)

For North American, a Fort Wayne, Indiana-based company, who, since its very beginning in 1933 and up until five years or so ago, channeled its advertising dollars conservatively in print only, the decision to sponsor Championship Bridge was not impetuously conceived. Suggested first by North American's ad agency—The Biddle Company—the decision came after a careful and thorough-going study of the program's impact was made in ten major coast to coast cities in the United States.

The findings pointed out that the Championship Bridge audience were almost purely adult with an even split between men and women viewers. In addition, the majority were family men who are most likely to be promoted and transferred—the biggest reason for moving interstate by van lines—a major source of revenue for moving van companies. They are not to be confused with "transient mobiles"—people who move without their furniture (migratory workers, young people moving into large cities and others who represent no business to van lines). In short, since moving van services are by necessity, sold on a more personal basis,

Championship Bridge has proved itself a natural vehicle for delivering the message straight to the hearth, so to speak.

According to C. D. Pease, director of marketing for the North American Van Lines, television has proved itself a potent force in spreading the corporate name around in millions of homes around the country. As a matter of fact, says Pease, as a result, North American is now well entrenched in an enviable second spot niche in public awareness.

Championship Bridge, a filmed,

half-hour show, has been sponsored by North American in 26 week seasonal segments. During 1960 and 1961, the show was on net tv. This year, however, it was switched over to spot tv. The reason for the switch according to Pease: to make it possible for North American to choose their markets. Currently, North American is using television in 60 markets in the United States. These markets roughly correspond to the top 75 although there are certain exclusions such as Houston and San Antonio, Texas, markets in Florida, and other markets in which North American's pattern of distribution does not correspond with the top 75 tv markets in the United States.

During 1960 and 1961, North American's sponsorship of Championship Bridge was scheduled from mid-October through mid-April. This year, however, the schedule began on the 1st of January and will continue

## Why mover sticks with 'thinking' tv show

*Here is proof of selling power of North American's tv commercials*

People who had not heard of program	12.1%
People who had heard of program but had not watched	17.7%
People who had watched program	21.0%
People who watch program regularly	41.3%

## Program awareness and number of viewers increased sharply during six-month period

	October 1960	March 1961
Had heard of Championship Bridge	35.5%	55.1%
Had watched Championship Bridge	21.6%	30.1%

**MAJORITY** of their (41.3%) customers were Championship Bridge viewers, according to the survey (top) taken by North American Van Lines in October 1960

through until 1 July. Two reasons went into this change, according to North American's director of marketing:

1) Since the peak selling time is from April through June, the message can receive a much deeper penetration.

2) Baseball proves to be lesser competition in winning away the attention of North American Van Lines audience than football.

North American tv pitch is backed up by print ads in the Saturday Evening Post and the west coast publication, Sunset Magazine. On the local level, radio, fm as well as am is used extensively with fm and fine music reportedly doing a fine job of reaching quality audiences.

Approximately 10% of North American's current ad budget, however, goes into tv. According to TVB, the movers gross time billings

on net tv last year added up to \$27,700 a week.

North American tells its story via three different commercials: one talks about the agent, another explains the various moving and packing services the company provides, and the third is devoted to the corporate story.

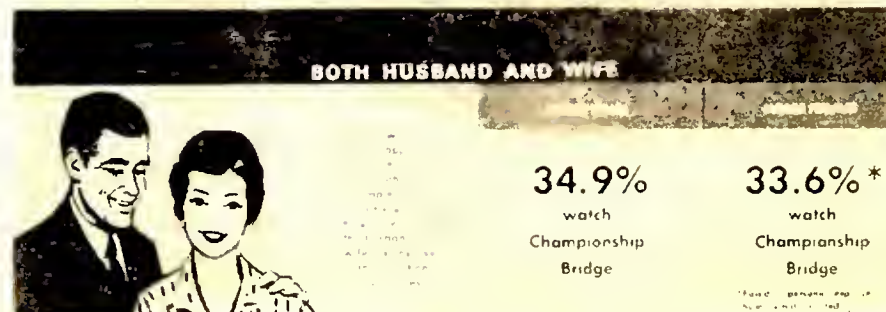
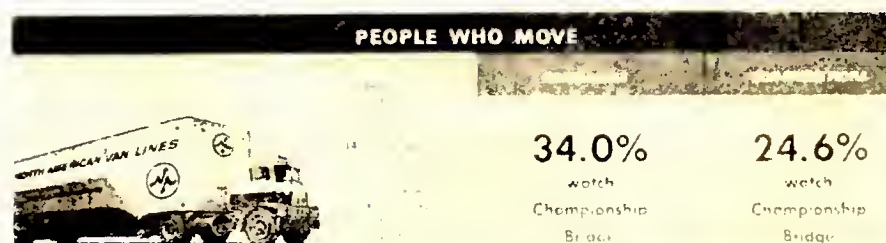
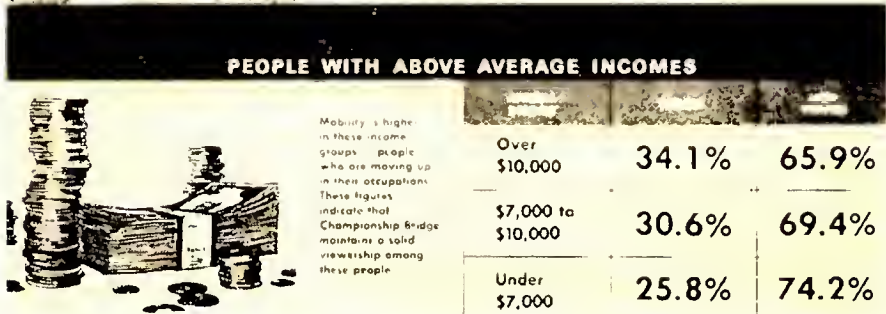
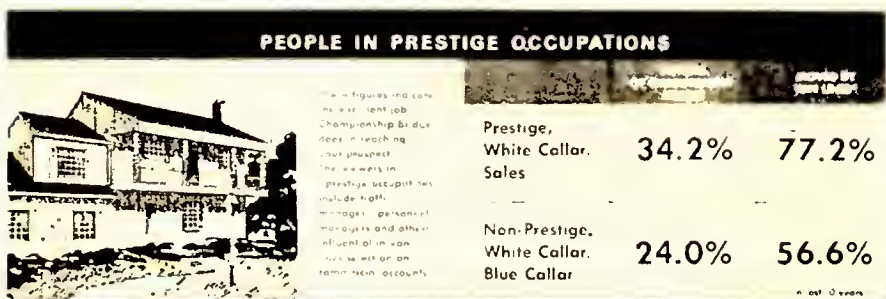
Under the present arrangement, North American provides the show to the stations with two of the three different type commercials integrated in the program. Since the company shells out for both air time and program, participating spots are sold to agents at a minimum cost. And although agents are permitted to use their own slides, 90% prefer to go along with the prepared commercial.

Originally the company had used with great success commercials of two-minute durations. This year, however, commercial time was shortened to one-minute. The reason for the one-minute commercials this year, says North American's director of marketing, are mainly because of the characteristics of going on a market-to-market basis and the technical problems of cutting in the local bridge tournament results.

The local tournaments now being held in 55 of the television areas, are conducted in conjunction with the program for several purposes. First to provide some form of local promotional tie-in on the part of the agent to gain greater local identity. Second the bridge tournament gives North American an opportunity to localize the show by reporting local play results by means of cut-in on regularly established commercial position. Thus the agents are given the added bonus of further publicizing themselves through the presentation of the trophies. This in turn does a better job of tying in each of the local agents with the show in his area and sets up the possibility of a continuing relationship with the bridge playing public regardless of whether or not the company continues the sponsorship of this particular tv show in the future.

When another vehicle is found that approaches Championship Bridge in delivering quantity as well as quality, North American may scrap the current program, which it believes may have passed its interest peak.

## Tv show delivered quality audience for mover



FACTS uncovered above are the result of a customer survey made in 10 coast-to-coast cities by North American's research arm, Forward Research, and agency, the Biddle Company



# NEW NIELSEN DATA ON RADIO

➤ For the first time Nielsen publishes "total listening" figures on in-home and out-of-home radio usage for all U. S. counties in a special NAB Convention booklet

**T**he A. C. Nielsen Company is claiming a "first" for its new "Homes Using Radio" data, drawn from its NCS '61 studies, and readied for publication at the NAB Convention in Chicago.

Notable feature of the new material is that it provides county-by-county figures for both in-home and out-of-home radio usage, broken down by day and night listening.

Net conclusion of the Nielsen findings is a sweeping reaffirmation of the extraordinary high level of radio listening, shown in other less comprehensive studies, in practically all parts of the country.

The new Nielsen data was devel-

oped as part of the research involved in preparing NCS '61, and enveloping the NCS panel of 175,000 families.

Question F on the NCS ballot asked "About how often does any member of your family (including yourself) listen to the radio, in-home or out-of-home at this time of year?" Those answering the ballot were asked to report separately on daytime (6 a.m.-6 p.m.) and nighttime (6 p.m.-6 a.m.)

Says Nielsen: "Radio's total circulation (homes using radio during these NCS periods) is based on respondents answers, classifying their family listening on the basis of number of days a week someone listened

to radio in or out of the home."

Quick readers of the new Nielsen data will want to keep in mind, however, that though the figures are expressed in terms of "homes" they represent both in-home and out-of-home listening by some members of the family.

Last week, in advance of publication of its booklet, which will be available at the Nielsen Suite in Chicago, the research firm released to SPONSOR the state and regional breakdowns shown on these pages.

Some notable features on the findings are 1) 91% of U. S. Homes have radios in working order (U. S. Census base) 2) 96% of these radio

## Nielsen study combines in-home, out-of-home radio listening

	Radio homes		Weekly daytime		Weekly nighttime	
	Number	% of Total homes	Number	% of Radio homes	Number	% of Radio homes
<b>TOTAL U.S.</b>	<b>49,066,530</b>	<b>91</b>	<b>47,028,950</b>	<b>96</b>	<b>36,181,050</b>	<b>74</b>
<b>NORTHEAST</b>	<b>12,908,730</b>	<b>94</b>	<b>12,456,680</b>	<b>96</b>	<b>10,081,380</b>	<b>78</b>
<b>NEW ENGLAND</b>	<b>2,980,440</b>	<b>94</b>	<b>2,872,600</b>	<b>96</b>	<b>2,254,130</b>	<b>75</b>
CONNECTICUT	736,190	95	713,350	97	550,110	75
MAINE	251,510	89	237,770	95	179,880	72
MASSACHUSETTS	1,476,310	95	1,426,300	97	1,142,880	77
NEW HAMPSHIRE	168,210	92	160,900	96	123,940	74
RHODE ISLAND	245,220	95	236,710	97	184,510	75
VERMONT	103,000	93	97,570	95	72,810	71
<b>MIDDLE ATLANTIC</b>	<b>9,928,290</b>	<b>94</b>	<b>9,584,080</b>	<b>97</b>	<b>7,827,250</b>	<b>79</b>
NEW JERSEY	1,733,990	94	1,683,530	97	1,338,970	77
NEW YORK	5,012,360	95	4,865,550	97	4,012,670	80
PENNSYLVANIA	3,181,940	94	3,035,000	95	2,475,610	78

# Nielsen study combines in-home, out-of-home radio listening

	Radio homes		Weekly daytime		Weekly nighttime	
	Number	% of Total homes	Number	% of Radio homes	Number	% of Radio homes
<b>NORTH CENTRAL</b>	<b>14,563,970</b>	<b>93</b>	<b>14,085,380</b>	<b>97</b>	<b>10,626,610</b>	<b>73</b>
<b>EAST NORTH CENTRAL</b>	<b>10,160,890</b>	<b>93</b>	<b>9,811,470</b>	<b>97</b>	<b>7,580,160</b>	<b>75</b>
ILLINOIS	2,912,930	93	2,819,920	97	2,166,470	74
INDIANA	1,255,560	89	1,189,520	95	868,190	69
MICHIGAN	2,152,150	94	2,076,870	97	1,616,670	75
OHIO	2,729,740	93	2,642,140	97	2,111,160	77
WISCONSIN	1,110,510	96	1,083,020	98	817,670	74
<b>WEST NORTH CENTRAL</b>	<b>4,403,080</b>	<b>93</b>	<b>4,273,910</b>	<b>97</b>	<b>3,046,450</b>	<b>69</b>
IOWA	800,170	95	778,460	97	541,570	68
KANSAS	627,770	92	604,000	96	435,850	69
MINNESOTA	956,970	95	927,130	97	697,240	73
MISSOURI	1,259,430	91	1,225,240	97	855,080	68
NEBRASKA	409,270	94	397,560	97	263,940	64
NORTH DAKOTA	164,840	95	160,870	98	120,930	73
SOUTH DAKOTA	184,630	94	180,650	98	131,840	71

households have someone listening to radio—in-home or out—during the daytime at some time during the week and 74% of radio households have nighttime listeners.

Sectional patterns are remarkably similar to the national levels—the principal difference being a somewhat lower level of night listening in the West North Central and Southern sections than in the Northeast, East North Central and Coast areas.

Of its new report, Nielsen says, "While the NCS question (on which this data is based) was designed primarily as an orientation question, preceding the reporting of individual stations by their frequency of use (the basic report data for NCS '61) the county-by-county patterns of these responses add a new dimension to total radio use on a localized basis.

"For each county they show the relative circulation of total radio,

weekly and daily, daylight and after dark reception and use—unrestricted by station of origin, wave-band, or type and location of receiver.

"Use of these data in conjunction with individual NCS station reports may help to evaluate variations in station circulations where they may be little more than reflection of differences in the use of the medium from one area to another.

"Similarly, the cumulative effect of multiple station use may be highlighted in areas not dominated by any station yet well served in total."

In this study Nielsen used data on total households as of April 1961 as supplied by *Sales Management* by updating 1960 Census counts for one year of growth. Figures for Radio Households are Nielsen estimates as of April 1961, using Census percents applied to *Sales Management* household estimates.

A preliminary analysis of NBC '61 radio data, released last month, showed some 3,376 radio stations meeting NCS reporting standards. These stations provide an abundance of radio signals in all parts of the country and, as a result, radio listening tends to be selective. For example, the average home in the average U. S. county, according to NCS '61, uses less than three stations during a typical week, although it has access to over eight. This average was remarkably consistent throughout the entire country. Even in the most heavily populated counties where, on the average, over 10 stations meet NCS reporting standards, the average home uses less than a third of these available signals. Thus the NCS '61 picture for radio shows in sharp focus a nearly universal audience and keen competition among the stations for their share of it. ▀



	Radio homes		Weekly daytime		Weekly nighttime	
	Number	% of Total homes	Number	% of Radio homes	Number	% of Radio homes
<b>SOUTH</b>	<b>13,652,780</b>	<b>87</b>	<b>12,953,880</b>	<b>95</b>	<b>9,701,790</b>	<b>71</b>
<b>SOUTH ATLANTIC</b>	<b>6,409,810</b>	<b>87</b>	<b>6,050,510</b>	<b>94</b>	<b>4,581,240</b>	<b>71</b>
DELAWARE	123,550	93	118,820	96	93,670	76
DISTRICT OF COLUMBIA	225,770	90	209,960	93	173,840	77
FLORIDA	1,377,860	85	1,245,080	90	938,780	68
GEORGIA	948,010	87	912,870	96	676,860	71
MARYLAND	827,590	94	791,530	96	622,280	75
NORTH CAROLINA	1,020,300	84	980,620	96	735,710	72
SOUTH CAROLINA	506,740	83	488,450	96	350,050	69
VIRGINIA	928,300	85	886,250	95	657,020	71
WEST VIRGINIA	451,690	87	416,930	92	333,030	74
<b>EAST SOUTH CENTRAL</b>	<b>2,894,270</b>	<b>87</b>	<b>2,764,350</b>	<b>96</b>	<b>2,059,830</b>	<b>71</b>
ALABAMA	775,380	87	744,660	96	530,630	68
KENTUCKY	755,950	89	718,280	95	535,880	71
MISSISSIPPI	477,260	84	457,150	96	345,810	72
TENNESSEE	885,680	88	844,260	95	647,510	73
<b>WEST SOUTH CENTRAL</b>	<b>4,348,700</b>	<b>87</b>	<b>4,139,020</b>	<b>95</b>	<b>3,060,720</b>	<b>70</b>
ARKANSAS	440,870	84	421,020	95	280,350	64
LOUISIANA	775,060	86	735,920	95	556,050	72
OKLAHOMA	641,370	87	602,370	94	424,650	66
TEXAS	2,491,400	88	2,379,710	96	1,799,670	72
<b>WEST</b>	<b>7,941,050</b>	<b>92</b>	<b>7,533,010</b>	<b>95</b>	<b>5,771,270</b>	<b>73</b>
<b>MOUNTAIN</b>	<b>1,853,530</b>	<b>92</b>	<b>1,758,840</b>	<b>95</b>	<b>1,335,310</b>	<b>72</b>
ARIZONA	336,360	89	315,490	94	246,970	73
COLORADO	508,050	94	486,900	96	366,540	72
IDAHO	184,710	94	175,800	95	129,260	70
MONTANA	191,070	94	184,880	97	130,490	68
NEVADA	85,110	89	79,780	94	62,060	73
NEW MEXICO	227,660	89	217,160	95	162,170	71
UTAH	227,280	92	209,260	92	172,540	76
WYOMING	93,290	93	89,570	96	65,280	70
<b>PACIFIC</b>	<b>6,087,520</b>	<b>92</b>	<b>5,774,170</b>	<b>95</b>	<b>4,435,960</b>	<b>73</b>
CALIFORNIA	4,707,070	92	4,465,010	95	3,505,630	74
OREGON	530,080	94	501,250	95	352,480	66
WASHINGTON	850,370	94	807,910	95	577,850	68

new...  
exciting...  
wonderful...

## RAHALL RADIO

1st...in Community Life  
1st...in Overall Ratings  
1st...in Sell  
1st...in Adult Listening

# WKAP

## RADIO 132

Allentown - Bethlehem - Easton

5000 WATTS. No. 1 latest Hooper and Pulse. Lowest cost per thousand-audience in vast Lehigh Valley growth market. First with Blue Chip advertisers.

# WLCY

## RADIO 138

Tampa - St. Petersburg, Fla.

5000 WATTS. No. 1 January-February 1962 Hooper... double of all other area stations. Lowest cost per thousand audience... in fast growing Tampa-St. Petersburg market.

# WWNR

## RADIO 62

Beckley - W. Virginia..

1000 WATTS. No. 1 Hooper and Pulse surveys, serving 9 big counties in heart of West Virginia. Lowest cost per thousand audience... featuring great personalities.

# WNAR

## RADIO 111

Philadelphia Area

500 WATTS. No. 1 latest Hooper survey report, covering large Philadelphia and Nantastown market... where bulk of consumers live and buy. Lowest cost per thousand audience.

# WQTY

## RADIO 122

Jacksonville - Florida

1000 WATTS. Rahall Radio's newest baby, with new eye-catching radio format. Climbing daily in ratings. Get the facts on low-cost coverage in greater Jacksonville market.

### RAHALL RADIO GROUP

N. Joe Rahall, President  
Represented nationally by:  
ADAM YOUNG, New York  
Philadelphia Representative:  
Paul O'Brien,  
1713 Spruce St., Phila., Pa.

Media people  
what they are doing  
and saying

# TIMEBUYER'S CORNER

Phil Lincoln joined the buying staff of the George H. Hartman Co., Chicago, leaving Quaker Oats where he was an advertising manager... Harry Warren, Jr., became a broadcast buyer at John W. Shaw, Chicago. Previously, he was a senior buyer at D'Arcy... Lloyd Harris, who was manager of SSC&B's media department, named media director last week, succeeding Frank Meehan, who was appointed v.p. in charge of administration... Martin Herbst is DCS&S's new media research director. He was formerly head of media research at Donahue & Coe.



**VISITING** New York: Wm. Putnam (r), pres. of WWLP-TV, Springfield, Mass., and WRLP-TV, Greenfield, Mass., discusses his markets with Compton buyer (l) Dick Brown

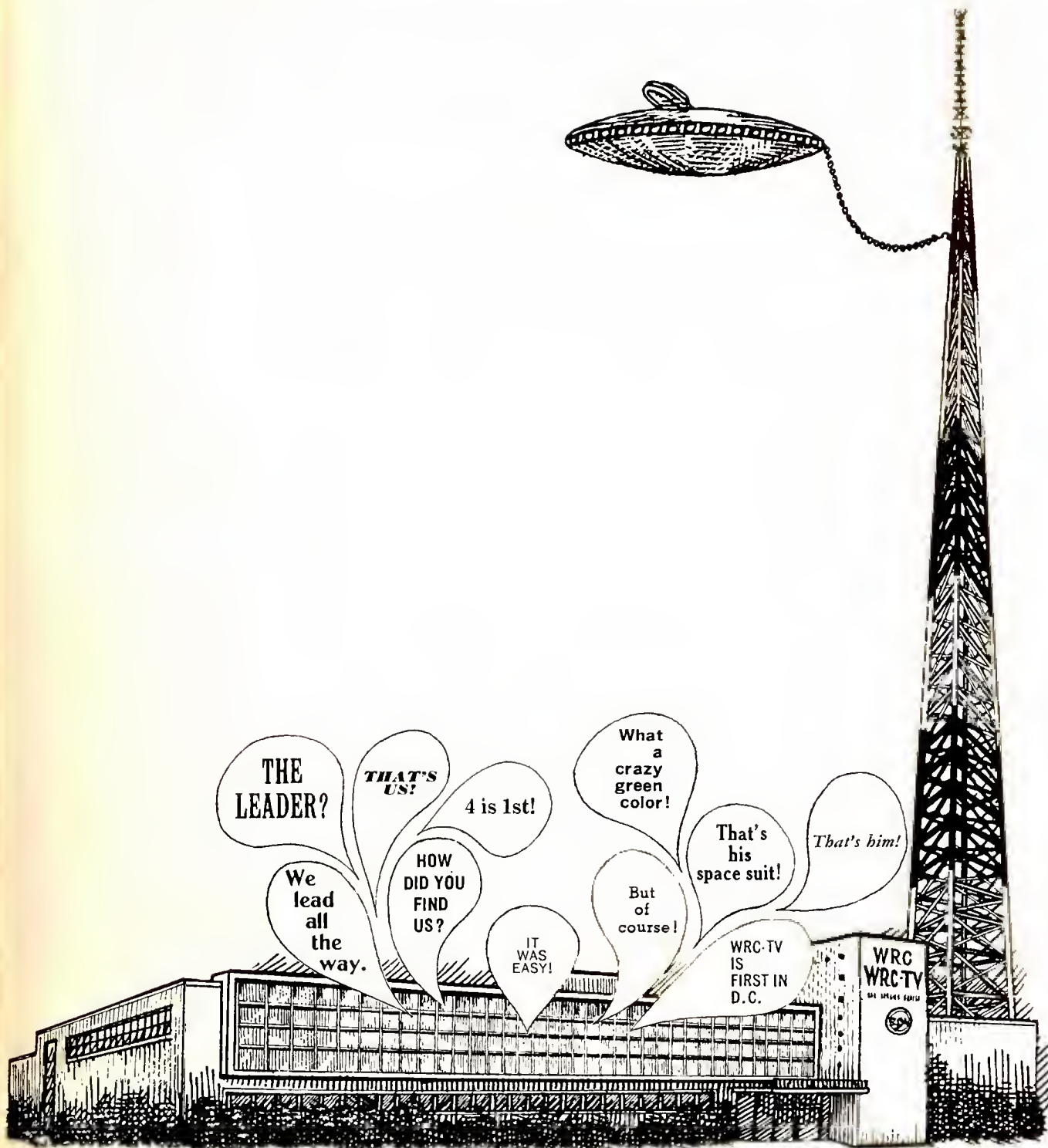
Tom Gilchrist of WESH-TV, Orlando-Daytona Beach, Fla., entertaining DCS&S's media director. Sam Vitt, at the Roundtable, told about the Martian who landed on Madison Avenue and visited DCS&S, Y&R, Bates, and J. Walter Thompson. Even though he was a handsome fellow with erect antennas, everyone at these agencies was so engrossed in campaigns that no one noticed anything strange about him.

Frustrated by lack of attention, he finally interrupted a client meeting at JWT, saying: "I'm from Mars." An account man looked up and remarked: "I'm sorry, old man, we already have a candy account."

Lunching at Mike Manuche's with Bill Crosby of Wm. Esty, Frank DiGraci of Young-Tv described someone he knows who invariably passes the work onto others: "He's the only fellow I know who stands in a revolving door and waits for someone else to push."

(Please turn to page 46)





**It's easy to find the leader in Washington!** ARB and NSI agree...WRC-TV is first in total homes sign-on to sign-off (Jan. '62)\*. And, ARB reports WRC-TV's 74,600 homes per average quarter hour, 9 A.M. to midnight, highest in Washington TV history! These down-to-earth figures become increasingly important when you consider that the big-spending families served by WRC-TV earn more per-household than those of any other in the country. If you're campaigning for greater sales in Washington (and you should be—it's America's No. 10 market) hitch on to the leadership station...

\*Average quarter-hour.

**WRC-TV** 

IN WASHINGTON CHANNEL 4  
NBC OWNED  
REPRESENTED BY NBC SPOT SALES

**"IT PAYS TO  
USE KTVE"**



So says  
Mr. Otha Hawkins  
of  
**ZALE'S JEWELRY**  
in Monroe, La.

**OVER 100 LOCAL  
ADVERTISERS USE  
KTVE REGULARLY  
TO GET SALES  
RESULTS & PROFITS**

NB

abc

**KTVE**

**CHANNEL 10**

EL DORADO MONROE GREENVILLE  
REPRESENTED NATIONALLY BY:  
VENARD RINTOUL & McCONNELL  
CECIL BEAVER SOUTHERN REP.

## PROMOTION AND/OR ADVTG. MANAGER

Top notch girl with twelve years experience in all phases of broadcast advertising, sales promotion, public relations, market and rating research. Have worked at both station and corporate levels. Well known in advertising and trade press. Would accept right position as assistant.

**BOX #310**

# TIMEBUYER'S CORNER (Continued from page 4)

Doug Humm of Charles W. Hoyt was at the Cafe Leon with an account man who said that he'd made a client presentation earlier that day. "I was so confident," he told Humm. "I didn't even wear my good suit."

Mort Reiner of Hicks & Greist was crossing Fifth Ave. against the lights on the way to the Bon Vivant to meet a rep, when a cop caught him and reprimanded him. After lunch, on his way back to the office, the same cop spotted him jaywalking again. "Do that once more," the cop warned, "and I'll take away your shoes."



**LUNCHING** at the Pen & Pencil last week: (l-r) Wayne Silbersack, SSC&B buyer; Roy Brown, sales manager of WILX-TV, Lansing, Mich., and Don Green, Adam Young staffer

Nate Rind of Doyle Dane Bernbach, dining at Vincent & Neal's Due Mondis with Joe Weisenberg of WNEW-TV, New York, talked about a station junket he was on once. After everyone got off the plane, a long bus ride was necessary to take them to their destination. "The market was so far from civilization," Rind said, "the tv sets were run on kerosene."

Bob Lazatera of D'Arcy lunched at Sherry's 1890 last week with a rep who commented about his own secretary: "She'd be a great Girl Friday if it wasn't for two things—she types slow and runs fast."

Wayne Silbersack of SSC&B met with Don Green of Adam Young and Roy Brown of WILX-TV, Lansing, Mich., at the Pen & Pencil. Brown spoke of an eager young man in his station's sales department who was on the track team at school and who, last summer, dispatched letters to nearby offices in a matter of minutes. "Fast?" Brown said. "At the end of each trip we had to clean the insects off his glasses."



# The Most Number One Station in the Immediate Vicinity

The perpendicular pronoun and the numeral one have much in common. Our Ma, old WMT Radio (forty this year), taught us not to confuse the two. Statisticians who work for WMT-TV look like croquet hoops from bending over backwards. Yet it's difficult to walk the line between station ego and station firstness. We try to quote narrow-shouldered, Brooks-Brothers-Type statistics. For example:

In one two-day period in February we announced 98 church service cancellations, 60 no-meetings-today, and 142 school closings, all storm- begotten. When folks want word to get around they call us.

A hundred and one correspondents throughout our listening area relay news to the WMT news center. When we want word, we call them.

Our Farm Service Department is staffed by three college graduates, all born and raised on farms.

Then things like this come along:

In "homes reached" WMT-TV is #1 in all time periods from sign-on to sign-off, Sunday through Saturday. (Cedar Rapids—Waterloo ARB 11/25/61.)

In "station share" WMT-TV is #1 Monday through Sunday, 9 a.m. to midnight. (*Ibid.*)

Of the ten top daytime shows WMT-TV has ten. Of the 478 quarter-hours measured for "homes reached" WMT-TV has 326½ firsts.

How can you ice that?

WMT-TV

CBS Television for Eastern Iowa

Cedar Rapids—Waterloo

Represented by the Katz Agency

Affiliated with WMT Radio;

K-WMT, Fort Dodge; WEBC, Duluth.



## PIGGY-BACKS

(Continued from page 31)

denies, says it has never offered piggy-backs in any fashion. Its current policy in this area permits one piggy-back commercial for each three minutes of commercial time purchased.

"There are certain advertisers," says Edgar J. Scherick, ABC TV's vice president in charge of sales, "who have peculiar marketing needs. The piggy-back provides a practical

solution for these particular problems."

In spite of the "practical" and "ethical" arguments on both sides of the fence, some trade observers see competition between networks and stations as having much more to do with piggy-backing than either will admit.

Many stations, they say, resent the fact that networks have more or less a free hand in determining split-commercial scheduling, while they

(the stations) are bound not only by The Code Authority's triple-spotting regulations, but by a threatening possibility of the FCC's counting a piggy-back as two announcements.

"In the end," one station manager moans, "it's the station that carries the whole ruddy monkey on its back."

The old industry thorn of network vs. national spot business is not to be overlooked either, say observers. As far back as May of last year, *Sponsor-Scope* took note of agency disgruntlement over the circumspection with which some stations were treating piggy-backs. CBS TV's 680s, for example, were reported to be weighing time allotment of the two products involved in piggy-backs, as well as compatibility of the products, the carving out of an "island" to take care of an approved piggy-back, and the possibility of a 50% premium for the minute. At the same time, the network itself was allowing piggy-backs with apparent unconcern.

"Even if it isn't intended," one timebuyer said, "this can't help but have the effect of driving the advertiser to network spot carriers."

Loss of business and inter-family dissatisfactions aside, however, the admonition of the Code Authority's Robert Swezey that "the integrity of television as a communications and advertising medium should be upheld on all fronts" is certain to be the overriding factor in the convention's piggy-back deliberations this week.

"We have two tremendous weapons," says Swezey. "One, of course, is the Television Code, which is now stronger than ever before. The other is the common sense and discretion of individual broadcasters themselves."

## TOP 10: LEO BURNETT

(Continued from page 34)

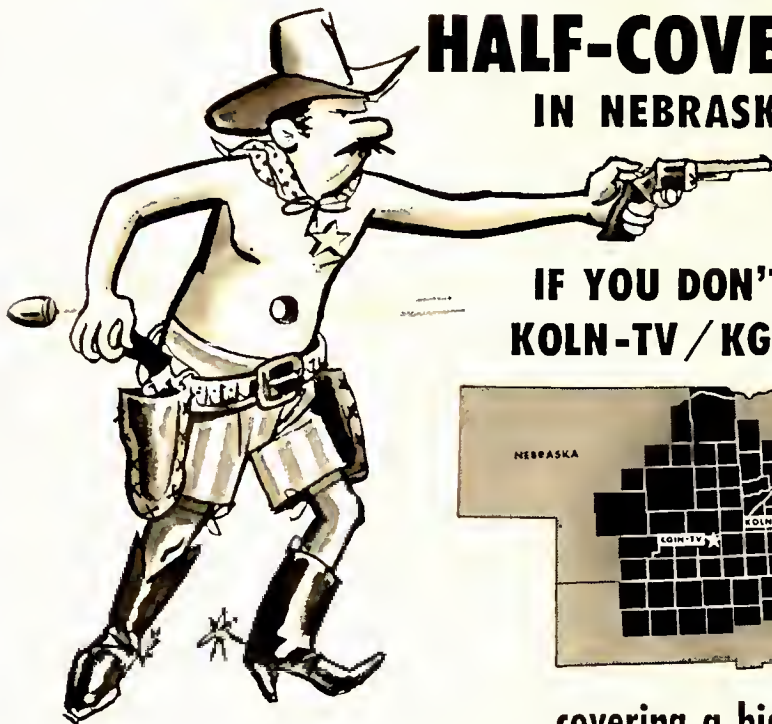
est to buy, in the judgment of Burnett's media people, Tillson responded: "Probably magazines, with network tv and newspapers running a close second."

Regardless of the buying complexities involved, Burnett is the most consistent big spot tv spender in the Midwest. The agency invested an estimated \$20 million in the medium last year for such giant advertisers as Kellogg, Green Giant, Parker Pen, Pillsbury, P&G, Pure Oil, Schlitz, and Star-Kist Tuna.

Tillson was asked to spell out Bur-

## YOU'RE ONLY HALF-COVERED IN NEBRASKA

### IF YOU DON'T USE KOLN-TV / KGIN-TV!



### ... covering a bigger, better Lincoln-Land

Tracking down the big television markets in Nebraska? You'll find just two — the extreme East and Lincoln-Land.

The Eastern TV market presents somewhat of a problem. It's split three ways by three top TV stations. But in the other big market the story is just the opposite. Two stations — KOLN-TV and satellite KGIN-TV combine for a bigger and better Lincoln-Land than ever before! Check the facts on Nebraska's "other big market" — then see how they compare with any other Nebraska station.

Avery-Knodel will gladly furnish you with all the facts on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

### AVERAGE HOMES MONDAY THROUGH FRIDAY November 1961 ARB 10:00 PM

KOLN-TV/KGIN-TV	59,100
Omaha "A"	50,600
Omaha "B"	49,000
Omaha "C"	36,500

### The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
WWTV — CADILLAC-TRAVERSE CITY  
KOLN-TV — LINCOLN, NEBRASKA  
KGIN-TV — GRAND ISLAND, NEBRASKA



### The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
WWTV — CADILLAC-TRAVERSE CITY  
KOLN-TV — LINCOLN, NEBRASKA  
KGIN-TV — GRAND ISLAND, NEBRASKA

## KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS  
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT. TOWER

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET  
Avery-Knodel, Inc., Exclusive National Representative



# NOW...CUT YOUR TV TAPE COSTS IN HALF!

*pack twice as much programming on a reel!*



*all this...*

*on this!*

Photography Courtesy Reeves Sound Studios, Inc.

New RCA development enables you to operate any RCA recorder at 7½ or 15 ips — *without sacrificing compatibility*



**Permits 50% Cost Reduction  
in Tape Inventory  
Reduces Tape Storage Space  
Cuts Tape Distribution Expense**

This new engineering advance, available only for RCA TV Tape Recorders, combines all the benefits of standard quadruplex recording with the savings of half-track recording. It provides for tape speed to be switchable from conventional 15 inches per second to half speed at 7½ ips.

Since this new approach uses quadruplex recording, tapes are interchangeable with other standard machines. Regular 2-inch tape is used. Standard editing techniques are employed. There are no picture discontinuities. And there is no discernible difference in resolution. *You get the same high quality that you are now getting from RCA recorders.*

**HOW IT WORKS:** A new RCA headwheel assembly and capstan motor make it possible to use half-track recording and to cut tape operating speed in half. The new recorded track is only 5 mils wide as compared with 10 mils for conventional recording. As a result, twice as many tracks can be recorded on the same length of tape—permitting twice as much programming to be packed on a standard reel.

See your RCA Broadcast Representative for complete details. Write RCA, Broadcast and Television Equipment, Dept. G-264, Building 15-5, Camden, N.J.



The Most Trusted Name in Television

nett's idea of a well-conceived, ideally programed radio/tv station—one that their media people consider a good buy. He explained that Burnett prefers to place client advertising on those stations which fulfill a real need in their communities, and pointed out that the station which refuses to recognize its responsible position in its community will probably not be successful over a long period of time.

"With a total approach to media planning, however," Tillson says, "we rarely isolate and trace sales results to a single station—radio or tv. Radio and tv stations are in partnership with us and our clients in the business of effectively communicating a message to our clients' prime prospects. Our vote and dollars usually go to the station which can offer the best opportunity to allow these prime prospects to be attentive to what we have to say. This, of course, involves programing which delivers the audience we seek by the quantity we need on a consistent basis without over-commercialization."

In the area of station trips, Burnett buyers do travel, but not on a regularly scheduled basis. Tillson explains, "Most of our station traveling is to problem markets, though our people who ordinarily travel on other business are encouraged to make station calls."

The Burnett Company has been acknowledged by trade observers, as one of the major influences in the continued demand for minute commercials, since most of their availability requests have been and still are for minutes. When asked about this, Tillson said the heavy demand is primarily a creative consideration. "Also," he added, "with television becoming so overly-commercialized, we think it is increasingly difficult to catch the viewers' attention and interest in 20-seconds without knocking him over the head, which is not our usual approach."

With one exception, Burnett has no plans to use 30- or 40-second announcements in the coming year. "The major reason," Tillson says, "is that the cost is out of line with the creative opportunity afforded by the extra length. They have priced themselves out of our market."

In pricing, Tillson said his agency would suggest this as a more realistic approach: For a 30-second, 115% of a 20; and for a 40, 145% of a 20.

The Burnett attitude toward pre-emptible rate cards is very favorable. Tillson says, "They give the station great flexibility in establishing prices commensurate with delivery, and obviate the necessity of complicated rate cards or constant revision of cards."

But he adds: "As spot tv becomes tighter, the pre-emptible rates are becoming less functional. Since more and more of our purchases are made on Section 1 in order to maintain franchises, the pre-emptible feature of rate cards fails to serve its intended purpose. Prices, as always, reflect supply and demand."

Tillson feels that the establishment of summer rates would encourage greater use of spot tv during the summer months. Amplifying this he says, "In quite a few cases, we take a hiatus during the summer or cut back to better spots only because the penalty in cpm is so steep. The networks long ago recognized the sensibility of adjusting rates to audience potential, and stations should do the same. Rates should be reduced during the summer months in direct ratio to drop in sets-in-use by time of day."

On the subject of local public service sponsorship and association, Tillson says such shows are becoming vastly more desirable for advertisers as more stations place these programs in prime time: "Heretofore, the major stumbling block has been the very low audiences (due to poor time periods) in relation to the cost of a well done program."

Tillson feels that Chicago stations are doing a particularly fine job in local public service, and he points out that some of their shows are currently under consideration for several Burnett clients.

In the recent past, sellers of radio time have become acutely concerned over Burnett's—the bellwether Chicago agency—diminishing use of radio. Of its estimated \$66 million broadcast dollars during 1961, only 11% of the total went to radio—mostly spot.

But, Tillson points out that Burnett's media department is constantly exposed to most all radio research studies, and information on all phases of radio is disseminated to each supervisor and buyer.

Burnett's most recent major radio presentation was from the RAB about

a month ago. Of this, Tillson says: "We think the Bureau is doing an excellent job, and we encourage the networks and major representative firms to assist the Bureau by developing more full scale radio presentations. The Bureau should not be expected to carry the ball single-handedly."

In spite of Burnett's relatively minor radio schedule placement—chiefly for Brown Shoe, Kellogg, Philip Morris, Pfizer, Pure Oil, Schlitz, and Tea Council—the agency has some surprisingly positive convictions concerning the medium. Of these, Tillson says that Burnett finds there are more than enough good, well-programed stations to provide adequate coverage on a local, regional, or national basis, without relying on stations which pursue any programing course to produce ratings.

"We'll always try the *best* station, but we certainly cannot endorse a policy of confining radio schedules to one type of station," he adds.

Burnett and its clients are watching developments in new broadcast dimensions: the commercial possibilities of fm, and the potential in color tv commercials.

Tillson says that although Burnett activity in fm has been minor thus far, it is being given more consideration all the time and he points out this common advertiser grievance: "While we have great faith in fm's effectiveness, the fm broadcasters should supply more information on fm in general and on individual stations to help us make the sale."

On the subject of client interest in color tv commercials, Tillson reports that while some Burnett clients are quite interested in the growth of this medium, to date color commercial production has been limited to advertisers appearing in color programs plus a few for experimentation.

A tribute to the professionalism of Burnett's media department is the manner in which clients respect its decisions. Clients naturally influence media selection since they ultimately approve all recommendations. But in terms of station selection, Tillson says, clients, either from headquarters or locally, seldom exert any influence or pressure. "They recognize our specialization in this area, and accept our recommendations as part of the many services for which the agency is paid."



# SPONSOR

## NAB CONVENTION SPECIAL

**WGAL-TV**

Established 1949



**IN THE  
PUBLIC  
INTEREST**



**WGAL** AM  
FM

Established 1922



**WGAL-TV**

**Channel 8 • Lancaster, Pa.**

**NBC and CBS**

**STEINMAN STATION**  
**Clair McCollough, Pres.**


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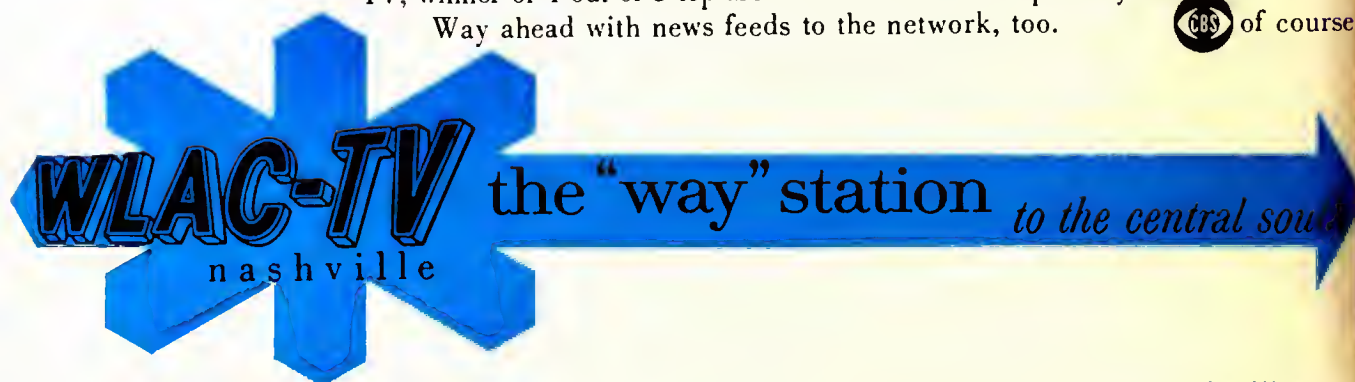
**We're holding open house in the PRESIDENTIAL SUITE (11th floor).  
We'll take your picture and give it to you as a Convention souvenir.  
And all your friends from SPONSOR will be on hand for a big "hello."**



News with *emphasis* on local and regional events . . . in the nation's 38th T.V. market. News in *depth* where news occurs. News with *reach* across 36 Kentucky and a full 50 Tennessee counties, plus the northern rim of Alabama. *Way ahead with all the news that's fit to see.* That's WLAC-TV, winner of 4 out of 5 top area news awards in the past 4 years.

Way ahead with news feeds to the network, too.

 of course.





FROM THE ENTERTAINING WORLD OF MGM TELEVISION





Less than a year ago, the young man on the cover was known by a few people as a promising new MGM actor. Today, millions of people know him as The Kildare.

Such is the magic of television. Richard Chamberlain is one of television's brightest new stars. The Kildare series is one of only four new network shows to reach the top ten in viewer popularity.

And such is the entertainment heritage of Metro Goldwyn Mayer. From this unexcelled background of experience, talent and facilities, MGM offers a wide range of programming for all television. Memorable motion pictures and features from over 30 years of production are attracting new audiences on television. New product is created originally for television. Broadcasters can rely upon MGM Television as a source for quality entertainment attractive to audiences and advertisers year after year.

A continuous supply of programming material is made available to networks and individual stations. Presented here are those television projects and availabilities current in the Spring of 1962.

New television projects include: The 11th Hour, Zero One, Buttons, 33 Hours of Mystery.



# NETWORK

DR. KILDARE ■ NATIONAL VELVET ■ FATHER OF THE BRIDE ■ CAIN'S HUNDRED





The finest films of the fifties now  
playing in over 55 markets covering  
60% of U.S. Television homes

### 30/61

THE ACTRESS  
AFFAIRS OF DOBIE GILLIS  
APACHE WAR SMOKE  
BAD AND THE BEAUTIFUL  
BATTLE CIRCUS  
BIG LEAGUER  
CARBINE WILLIAMS  
CHALLENGE TO LASSIE  
CREST OF THE WAVE  
IN THE GOOD OLD SUMMERTIME  
KIND LADY  
LADY WITHOUT A PASSPORT  
LONE STAR  
THE MARAUDERS  
MR. IMPERIUM  
NEPTUNE'S DAUGHTER  
NO QUESTIONS ASKED  
PEOPLE AGAINST O'HARA  
THE RED DANUBE  
REFORMER AND THE REDHEAD  
ROYAL WEDDING  
THE SCARLET COAT  
THE SECRET GARDEN  
SKIPPER SURPRISED HIS WIFE  
THAT FORSYTE WOMAN  
THAT MIDNIGHT KISS  
TO PLEASE A LADY  
THE WILD NORTH  
YELLOW CAB MAN  
YOU FOR ME

### 30/62

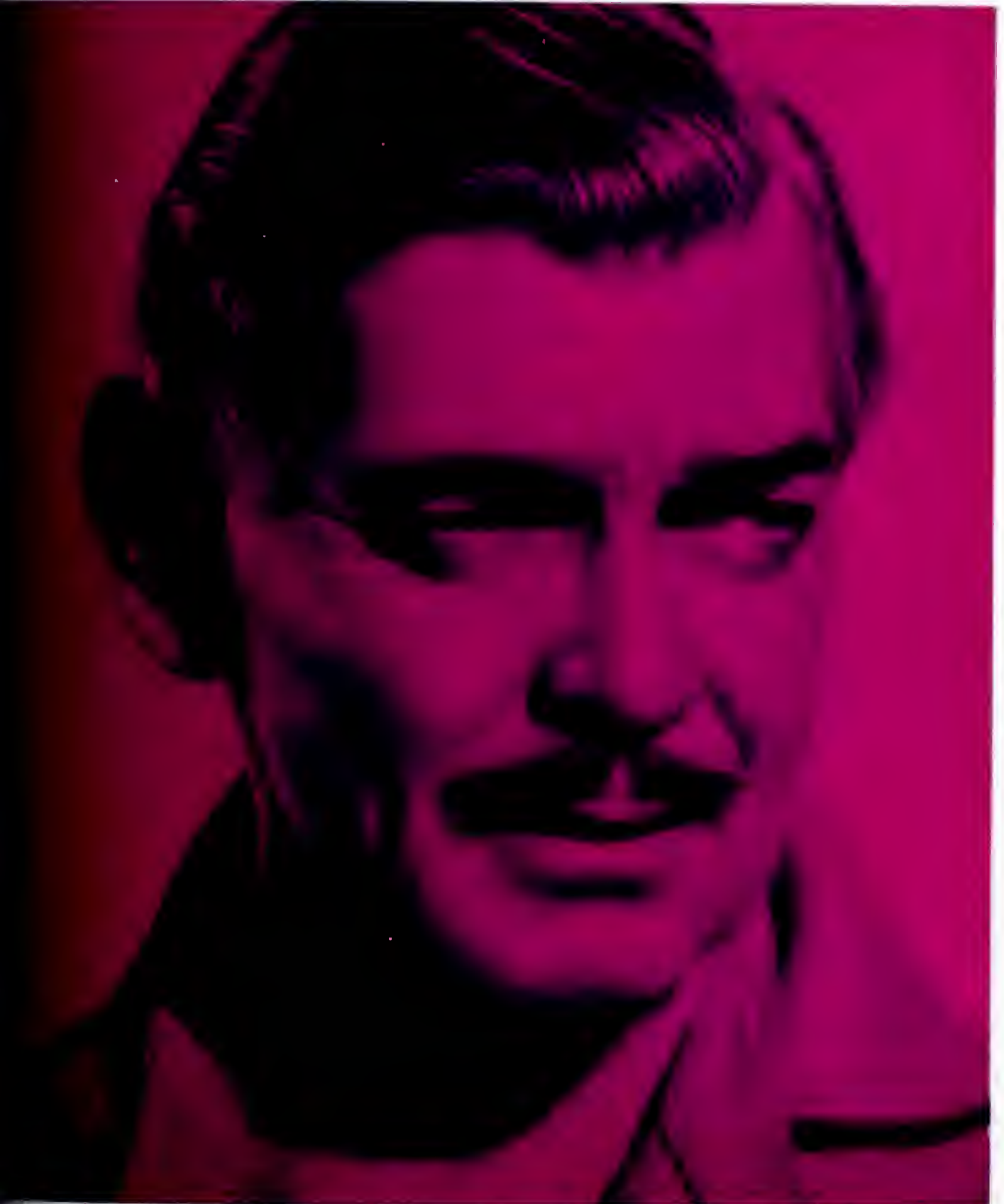
ABOVE AND BEYOND  
ACROSS THE WIDE MISSOURI  
ALL THE BROTHERS WERE VALIANT  
BANNERLINE  
BHOWANI JUNCTION  
BORDER INCIDENT  
CAUSE FOR ALARM  
CONSPIRATOR  
CRISIS  
THE DOCTOR AND THE GIRL  
DON'T GO NEAR THE WATER  
FORBIDDEN PLANET  
GIRL IN WHITE  
HER TWELVE MEN  
INVITATION  
IT'S A BIG COUNTRY  
THE LAST TIME I SAW PARIS  
MADAME BOVARY  
MOGAMBO  
MOONFLEET  
THE OUTRIDERS  
PAGAN LOVE SONG  
PLEASE BELIEVE ME  
RIGHT CROSS  
ROGUE COP  
SCARAMOUCHE  
SCENE OF THE CRIME  
SMALL TOWN GIRL  
SUMMER STOCK  
TENSION





# FEATURE FILMS

OVER 700 PRE '48 FEATURES • POST '48 FEATURES 30/61 • 30/62





# SYNDICATION

THE ASPHALT JUNGLE ■ THE ISLANDERS ■ NORTHWEST PASSAGE ■ COMING THE THIN MAN





# SHORT SUBJECTS

OUR GANG ■ MGM CARTOONS ■ PETE SMITH ■ THE PASSING PARADE  
CRIME DOES NOT PAY ■ THE NEW BILLY BANG BANG MOVIES



Metro-Goldwyn-Mayer Television ■ New York Chicago Culver City Toronto





# SPONSOR

# NAB CONVENTION ISSUE

A special SPONSOR guide to what's happening, and where, at the 40th Annual Convention, National Assn. of Broadcasters, Chicago, 1-4 April 1962

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**HOW TO ADD**

# 550

## **CORRESPONDENTS**

**TO YOUR NEWSTAFF** The expert news-gathering staffs of *four great magazines* are now available to radio stations through the TIME-LIFE Broadcast News Service. Spanning the entire world, more than 500 correspondents and 31 full-time news bureaus provide on-the-scene information about the people and events that shape our world. That information, presented in the form of **Topic A** and **Capsule**, is available for subscription on an exclusive basis in *your* market area. To find out how **Topic A** and **Capsule** meet your requirements, stop in and see us while you're at the NAB Convention, Suite 604 at the Sheraton Blackstone, or write: Ole G. Morby, TIME-LIFE BROADCAST NEWS SERVICE, Time & Life Bldg., Rockefeller Center, N.Y. or phone LL 6-3355



# TWO MEN—TWO SPEECHES ONE YEAR LATER



**L**ast year two men, both newcomers to broadcasting, had the spotlight when the NAB gathered for its 39th Annual Convention.

The first was the Association's newly-elected president, the handsome, articulate ex-Governor of Florida, LeRoy Collins.

The second was the FCC's newly-named Chairman, a young, little-known Chicago lawyer, Newton N. Minow.

They spoke on successive days, at successive luncheon meetings. And it is safe to say that never in the history of the industry were broadcasters so upset and disturbed as by these two speeches.

Chairman Minow's remarks received, of course, far more publicity, and carried harsh, caustic, even threatening overtones which were completely absent from the Governor's talk.

But inevitably the two speeches were linked together by broadcasters who feared they saw in them a common "Administration plot."

Today, one year later, a calm rereading of both talks shows vast differences in the outlook, viewpoint, and temperaments of the two men.

Today a review of the first-year accomplishments of Governor Collins and Chairman Minow provides a perspective impossible in May 1961 and enables SPONSOR to write the two "open letters" which follow.

# AN OPEN LETTER TO



HON. NEWTON N. MINOW, Chairman  
Federal Communications Commission  
Washington, D. C.

Dear Mr. Minow:

As you prepare your talk for the 40th Annual Convention of the NAB this coming Tuesday, we hope you will reread carefully the text of your last year's speech.

We think you will find it something less than the "courageous and provocative address" full of "historical significance," as Senator Proxmire called it when he moved to have it printed in the Congressional Record.

We think you will find many places where its wording, tone, and attitude, if not the actual ideas, will seem somewhat absurd and juvenile to you today.

We believe it is not at all the speech which you would deliver now, after a year of service and experience with the Federal Communications Commission.

But one thing we hope most of all. We hope that a fresh look at your "wasteland" remarks will enable you to understand, more fully than you have before, just why your speech caused such resentment, antagonism and suspicion among broadcasters.

Take the matter of censorship. You have protested loud and often that you are "unalterably opposed to censorship" and you have frequently pooh-poohed the fears of tv and radio men on this score.

Your comments at the recent network hearings indicated you felt that both Dr. Frank Stanton and Robert Sarnoff were merely trying to stir up a smoke-screen with their anti-censorship talks last December.

You have consistently taken the position that your own devotion to the First Amendment is so pure, so unsullied, so spotless, that no one has reason to question it.

But we challenge you—an honest and intelligent man—to read over what you said last May and fail to see why many broadcasters felt (and still feel) that you were talking double-talk on the censorship question.

For the pattern of your remarks during the past year has been consistently this: you have combined pious anti-censorship protests with implied threats of reprisals unless the patterns of tv programming evolved in the direction you thought desirable.

Can you still wonder why many broadcasters are suspicious of your intentions?

Or take your statement last May (and repeated often since) that you "believe in the free enterprise system."

Can you honestly reconcile a sincere belief in free enterprise with all of the statements in your "wasteland" speech.

Can you reconcile it, for instance, with such ideas as this. "I intend to find out whether the community which each broadcaster serves believes he has been serving the public interest . . . I intend to hold well-advertised public hearings . . . I want the people who own the air and the



# CHAIRMAN MINOW

## LAST YEAR YOU SAID...

***"I invite you to sit down in front of your television set when your station goes on the air and stay there without a book, magazine, profit-and-loss sheet, or rating book to distract you—and keep your eyes glued to that set until the station signs off. I can assure you that you will observe a vast wasteland."***

***"Is there one person in this room who claims that broadcasting can't do better? . . . Why is so much of television so bad? I have heard many answers . . . Undoubtedly there are tough problems not susceptible of easy answers. But I am not convinced that you have tried hard enough to solve them."***

***"I did not come to Washington to idly observe the squandering of the public's airwaves . . . I intend to take the job of FCC Chairman very seriously."***

***"The people own the air. For every hour the people give you, you owe them something. I intend to see that your debt is paid with service."***

***"I believe in the free enterprise system. I am unalterably opposed to government censorship. There will be no suppression of programing"***

homes that television enters to tell you and the FCC what's been going on."

Is that genuinely "private enterprise," Mr. Minow? Or is it a kind of creeping state socialism, implemented by a potent government bureaucracy and by minority pressure groups?

If you still maintain that it is free enterprise, are you prepared to explain and define what you mean?

For this, essentially, is the quarrel which many of us in the industry have had with you.

We do not doubt for a minute your sincerity, your vigor, your idealism, your intellectual capacity.

But somehow we are far from sure that you have really thought these matters through.

We think you have tried to combine a fundamental and honorable belief in free speech with the passionate zeal of a crusading reformer, and have never really defined, even for yourself, where and how the one concept must limit the other.

We think you want to believe in free enterprise, like any good American. But we think your notions of the role and functions of government make your free enterprise talk seem like nothing but lip service.

In a word, Mr. Minow, we think that in many respects

during the past year, you have been trying to carry intellectual water on both shoulders, and have failed to recognize the ambiguity of your position.

Such criticism, of course, is difficult for most men to accept, and the easy glib reaction is to brand those who offer it as "bigoted, prejudiced, selfish."

We hope you will not fall into this trap but will consider these comments as seriously as they are given.

If you are wholly honest in your allegiance to free speech and free enterprise (and we believe that you want to be) then you should have no hesitation whatsoever in explaining your position more fully.

If we have misunderstood you, then it is certainly to your advantage to correct this situation.

The relationship between a government regulatory agency and the industry it is supposed to regulate is always subject to strain, and even to a certain amount of antagonism.

But we believe that the relationship between you and the broadcasting industry has been more strained, more difficult, more antagonistic than is necessary under any conditions.

We hope you will try to help clear it up.

# AN OPEN LETTER TO



GOVERNOR LEROY COLLINS, President  
National Association of Broadcasters  
Washington, D. C.

Dear Governor Collins:

Last May when you made your first speech as NAB president before an annual convention of the Association, you got a pretty tough break.

You could not have known, no one could have foreseen that on the following day the new Chairman of the FCC would stand up and blast the industry in one of the most controversial and widely quoted speeches which any broadcaster audience had ever listened to.

Nor could anyone have predicted in advance that the furor over Mr. Minow's remarks would engulf you too, and that you would be suspected of adhering heart and soul to the Minow viewpoint.

In a way, of course, it was almost inevitable. Both you and the FCC Chairman are Democrats, both of you are close to the Administration, both of you are lawyers with a background in government, and both of you are loyal supporters of the New Frontier.

But there the resemblance stops. And it was unfortunate and unfair that your thoughtful and statesmanlike remarks to your new Association membership should become confused with Mr. Minow's speech.

It was even more unfortunate that so much of the good counsel and good advice you gave to the NAB was rejected by certain broadcasters on the grounds that it was tarred with the Minow brush.

A careful rereading of what you actually said last May reveals that you are a man of your own mind and convictions and that the program you outlined for the NAB was forward-looking and constructive.

Our purpose in writing you this open letter is to reaffirm our faith in you as an industry leader, and as a positive force for good in the NAB.

We are confident that your most difficult year is behind you, and that from here on your progress and accomplishments will constantly grow in stature.

Last year at the Sheraton Park Hotel you outlined your convictions about a number of industry needs, among them the obligation of broadcasters to editorialize, the need for stronger Codes and Code enforcement, for an increased number of "Blue Ribbon" programs, and for the establishment of an NAB Research Center.

During the past year, under your leadership the Association has made considerable advancement in several of these areas and we know that you have many further plans in progress.

But of all the subjects which you touched on in Washington last May, the one which seems to us most pertinent and important is the need for the industry to adapt itself to change.

We have reproduced on this page excerpts from your



# GOVERNOR COLLINS

## LAST YEAR YOU SAID...

***“Today we are living in an era in which change is even faster—and great industries can survive or fail in the space of even a decade.***

***“In the next 10 years, it may well be that broadcasting will be unrecognizable from what it is today.***

***“I hope that these changes will be for the better. I firmly believe they can be, provided we make the effort, as a profession, to take control of the forces of change.***

***“Too often, this industry in the past, reacting to outside stimuli, has allowed outside forces to impose changes on it.***

***“We are now big enough, mature enough, and I hope, far-sighted enough to reverse that trend.***

***“Yes, change there is going to be, and we must put our best brains to work on analyzing the ingredients and channeling new course of that change. We must become its master, if we are to avoid becoming its servant.”***

speech on this point. We suggest that it is the keystone of your philosophy, and the most significant single message you have ever delivered to the industry.

In your speech a year ago, you quoted General David Sarnoff that “we must reckon not only with change but with the tremendous acceleration of change.”

We agree completely with this observation, and we believe that it has been graphically illustrated not only by the changes which have taken place in the world, but in our own industry during the last 12 months.

The problems we face today are not at all the same as we faced yesterday, or shall face tomorrow. And, as you say, we must “take control of the forces of change, if we are to avoid becoming its servant—or even worse its victim.”

Last May, in explaining how you proposed to implement this “taking control of the forces of change,” you outlined a three point program for the NAB.

You called for an improvement in NAB’s government relations, so that “In Washington and eventually in every state capital, we will become the initiator, rather than the defender, of major legislative proposals relating to broadcasting.”

You asked for an “energetic and imaginative public

relations program” that would “bring every instrument to play at the proper time, and with the proper emphasis.”

And you proposed to bring “the best research available to the problems of our industry, so that we can begin to mold the future of broadcasting as we want it to become, and as it can best serve the people of our nation and of the world.”

In a sense, Governor Collins, this was a rather vague and generalized blueprint, and necessarily so.

During the past year, you have attempted in many ways to make it more specific, and more definite.

You have also, as with the NAB’s first and highly successful Editorializing Conference, considerably expanded the scope of your original program for “taking control of the forces of change.”

Not only legislation, public relations, and research, but many other types of activities can and should figure in the program.

We hope that in the year ahead you will develop countless additional opportunities for broadcasters to become aware of, and take control of the forces of change, for we believe that it is in this area that your greatest contributions to the NAB can and will be made.



## Music to note...

### **Boston Symphony Orchestra in a series of 13 one-hour TV Concert Specials**

The concerts, featuring the world renowned 104-piece orchestra to be conducted by Charles Munch and Erich Leinsdorf will include the works of Beethoven, Haydn, Honegger, Schumann, Franck, Milhaud, Piston, Mozart, Bach, Copland, Handel, Delmonico, Purcell, Wagner, Mendelssohn, Sibelius.

The first offering of this series will be shown at the NAB Convention in Chicago in our Suite (800) at the Sheraton Hotel.



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# CONVENTION HIGHLIGHTS

Conrad Hilton, Chicago

## SATURDAY, 31 MARCH

9 a.m.-5 p.m.: REGISTRATION, Lower Lobby

## SUNDAY, 1 APRIL

7 a.m.-7 p.m.: REGISTRATION, Lower Lobby

Noon-7 p.m.: EXHIBITS, East and West Exhibit Halls

2:30-5 p.m.: NAB FM DAY PROGRAM, *Waldorf Room*; "Fm stereo: a new medium, or a new twist?" Technical aspects, Programing aspects, Economics of fm stereo

## MONDAY, 2 APRIL

7 a.m.-7 p.m.: REGISTRATION, Lower Lobby

9 a.m.-9 p.m.: EXHIBITS, East and West Exhibit Halls

10:30 a.m.-noon: GENERAL ASSEMBLY, *Grand Ballroom*; Presentation of NAB Distinguished Service award to Edward R. Murrow, director, USIA. Address by Mr. Murrow

12:30-2 p.m.: MANAGEMENT CONFERENCE LUNCHEON, *International Ballroom*; Address by LeRoy Collins, president, NAB

2:30-5 p.m.: RADIO ASSEMBLY, *Grand Ballroom*

2:30-5 p.m.: TELEVISION ASSEMBLY, *Waldorf Room*; "Broadcasting's other commission—television and the FTC" (Panel); "Applied television" (TvB presentation)

## TUESDAY, 3 APRIL

9 a.m.-5 p.m.: REGISTRATION, Lower Lobby

9 a.m.-7 p.m.: EXHIBITS, East and West Exhibit Halls

10 a.m.-noon: RADIO ASSEMBLY, *Grand Ballroom*; Radio Month Rally, RAB presentation

8:30-10 a.m.: TELEVISION ASSEMBLY, *Waldorf Room*; Continental breakfast; Seminar for tv stations in secondary markets, "How to save money," "How to get more sales"

10:15 a.m.-noon: "Crises of the past and in the future"; Status report: all-industry television station music license negotiating committee

12:30-2 p.m.: MANAGEMENT CONFERENCE LUNCHEON, *International Ballroom*; Address by the Honorable Newton N. Minow, Chairman, FCC

2-5 p.m.: NO SCHEDULED SESSIONS (This period not programed to permit delegates to visit exhibits and hospitality suites)

## WEDNESDAY, 4 APRIL

9 a.m.-4 p.m.: REGISTRATION, Lower Lobby

9 a.m.-6 p.m.: EXHIBITS, East and West Exhibit Halls

9:15-10:15 a.m.: LABOR CLINIC (closed session). *Grand Ballroom*

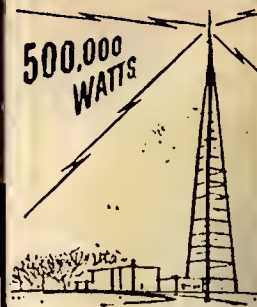
10:30-12 noon: RADIO ASSEMBLY, *Grand Ballroom*; "Broadcasting's role in civil defense" (Panel)

10:30 a.m.-noon: TELEVISION BUSINESS SESSION, *Waldorf Room*; Television board elections

12:30-2 p.m.: MANAGEMENT CONFERENCE LUNCHEON, *International Ballroom*; Address by James E. Webb, administrator, National Aeronautics and Space Administration; Annual NAB business session

2:30-5 p.m.: GENERAL ASSEMBLY, *Grand Ballroom*; Panel discussion, Federal Communications Commission: Newton N. Minow, Chairman; Rosel H. Hyde, Robert T. Bartley, Robert E. Lee, T. A. M. Craven, Frederick W. Ford, John S. Cross

7:30 p.m.: CONVENTION BANQUET, *International Ballroom*



1922 — March — WLW Radio went on air. Founded by Powell Crosley, Jr. Now ranks among top 10 of more than 4400 U. S. Radio Stations.

1928 — 3 of WLW original programs are still on in 1962: "Church by the Side of the Road," "Moon River," "Mail Bag Club."

1933 — American soap opera was born at WLW with "Ma Perkins," Virginia Payne, creating a famous far-reaching era in broadcasting.

1933 — WLW operated first 10,000 watt international transmitter beaming signals to Europe and South America.

1934 — WLW was first and only Radio Station ever to increase its power to 500,000 watts.

# CROSLEY ~ WLW ~ CELEBRATE 40<sup>TH</sup> ANNIVERSARY

*These are the events and the people that have made WLW Radio-TV famous*

In its 40 years, the Crosley Broadcasting Corporation has had a profound effect on the entertainment world and the growth of the radio-television industry — now including 6 WLW stations reaching 9 states and 20 million people. So on this ruby anniversary—we proudly look back — but even more proudly

look forward to the continued service we can render our own audience in WLW Radio-TV land . . . and our faithful advertisers who put their trust in us and shared in our accomplishments.

Our pride and our privilege.

In show business, WLW is known as "The Cradle of the Stars."  
Here is some of the talent who performed on WLW in their climb to fame.



Ma Perkins  
(Virginia Payne)



Al Helfer



The Mills  
Brothers



Andy Williams



Rod Serling,  
writer



Rosemary  
Clooney



Ralph Moody



Bill Nimmo



McGuire  
Sisters



Frank Lovejoy



Red Skelton



Jane Froman



Dick Noel



Fats Waller



Durward Kirby



Janette Davis



Eddie Albert



Doris Day

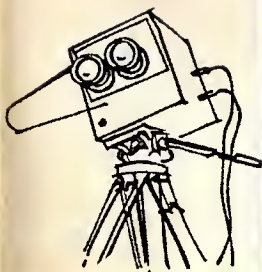


Ink Spots



Red Barber





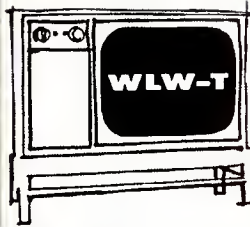
**1937**—Crosley Broadcasting engineers developed WLW Television experimental station. Further development interrupted by the War.



**1941** — Crosley purchased "Everybody's Farm" to operate and broadcast farm programs from Mason, Ohio. Now annually visited by 14,000 people.



**1942**—Crosley constructed and still operates 6 Voice of America transmitters at Bethany, Ohio. Largest domestic installation of Voice of America.



**1948**—WLW-T, Cincinnati, went on the air as one of first TV Stations in Country, first in Ohio and one of the first NBC affiliates.

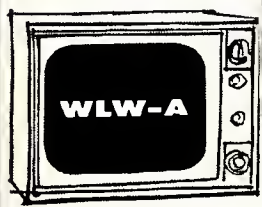
**WLW-D**

**WLW-C**

**1949**—WLW-D, Dayton, and WLW-C, Columbus, went on the air, forming Crosley 3-Station regional television network.



**1953**—WLW Television became first NBC Color Affiliate. Now Color TV leader in Nation, making Cincinnati "Colortown, U.S.A."



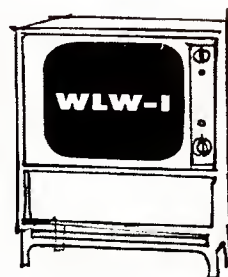
**1953**—WLW-A TV, Atlanta, joined Crosley group. Reaches 3 million people, 68% of Georgia, parts of Alabama, Tennessee, North Carolina.



**1954**—WCET, first U. S. licensed educational TV Station, was provided half-million dollar Crosley facilities for \$1 a year "rent" as public service.



**1955**—First Radio Station to install Radar weather service. Today this service provides a range of over 300 miles in WLW Radio-TV land.



**1957**—WLW-I, Indianapolis, became 5th WLW-TV Station. Reaches over 3 million people in 63 Indiana and 13 Illinois counties.



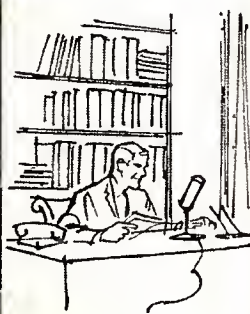
**1959**—WLW became world's highest fidelity Radio Station with exclusive new AM transmission developed by Crosley engineers.



**1959**—First to colorcast big league baseball locally and regionally. First to colorcast indoor remotes with new low-light tube developed by Crosley and GE.



**1960**—First to colorcast night-time big league baseball and other night-time outdoor remotes under normal lighting conditions.



**1960**—Crosley provided FM transmitting facilities at \$1 per year "rental" to University of Cincinnati for educational broadcasts.



**1942-61**—Ruth Lyons annual fund for hospitalized children has collected over 2½ million dollars for 59 hospitals thru WLW Radio and TV alone.

the dynamic WLW Stations

**WLW-T**  
Television  
Cincinnati

**WLW-D**  
Television  
Dayton

**WLW-C**  
Television  
Columbus

**WLW-A**  
Television  
Atlanta

**WLW-I**  
Television  
Indianapolis



Crosley Broadcasting Corporation

# NAB HOSPITALITY SUITES

## REPRESENTATIVES

Advertising Time Sales	Essex Inn	301
AM Radio Sales		SC <sup>1</sup>
Avery-Knodel	SB <sup>2</sup>	1108-9-10
Bassett, Mort, & Co.		RC <sup>3</sup>
Blair, John, & Co.	SB	608-9-10
Bolling Co.	EH <sup>4</sup>	2011
Broadcast Time Sales	EH	3211
CBS Spot Sales (Radio)	CH <sup>5</sup>	1806-04
CBS Television Spot Sales	CH	2306
Christal, Henry I., Co.	CH	1306
Country Music Network (C. Bernard)	CH	
Eastman, Robert E., & Co.	EH	1711
Gill-Perna	CH	2300
Harrington, Righter & Parsons	SB	708-9-10
Hollingbery, Geo. P., & Co.	CH	1600
Howard, Bernard, & Co.	CH	35A, 36A
H-R Representatives	EH	3711
Katz Agency	EH	3803
Masla, Jack, & Co.	CH	
McGavren, Daren F., Co.	EH	
Meeker Co.	CH	1700
NBC Spot Sales	SB	508
Pearson, John E., Co.	Congress	
Peters, Griffin, Woodward	SB	705
Petry, Edward, & Co.	CH	1400
Radio T.V. Representatives	CH	1224
Spot Time Sales	Ascot Motel	
Television Advertising Representatives	Drake	

1—Sheraton-Chicago, 2—Sheraton-Blackstone, 3—Racquet Club, 4—Executive House, 5—Conrad Hilton.

Venard, Rintoul & McConnell	CH	2100
Weed Radio and Tv Corps.	Sherman	
Young, Adam, Inc.-Young-TV	CH	2200

## NETWORKS

ABC Radio	CH	1806A-04A
ABC TV	CH	1005
CBS Radio	CH	1806-04
CBS TV	CH	2306
Keystone	CH	804
Mutual	CH	1606A-04A
NBC Radio, NBC TV	SB	508

## PROGRAM SERVICES

BMI	CH	505
Futursonic Productions	CH	1335A
Harry S. Goodman Productions	CH	1218
Modern Broadcast Sound	CH	2539
Muzak	CH	605
Programatic Broadcasting Service	CH	605
Radio Concepts	CH	1135A
RCA Recorded Program Services	CH	500
SESAC	CH	1206
Richard H. Ullman Inc.	CH	2000
World Broadcasting System	CH	1518A

## TRADE ASSOCIATIONS

RAB	CH	
TIO	CH	1223A
TvB	CH	1906

# BROADCAST CLEARING HOUSE

**EXECUTIVE  
HOUSE  
SUITE 2811**



*2306A*

**PLEASE  
DISTURB**

The place: CBS Films' hospitality center at the Conrad Hilton (Suite 2306 A), NAB Convention headquarters for "...the best film programs for all stations." The time: anytime, April 1-4. We'll be delighted to see you. Don't bother to knock. Just come on in!

## RESEARCH-PROMOTION

<i>ARB</i>	<b>CH 900</b>
<i>Better Broadcast Bureau</i>	<b>RC</b>
<i>Community Club</i>	<b>Congress</b>
<i>A. C. Nielsen</i>	<b>CH 1000</b>
<i>Pulse</i>	<b>CH 2320</b>

## FILM

<i>IBC Films</i>	<b>CH 2319-16</b>
<i>CBS Films</i>	<b>CH 2306A-11A</b>
<i>Flamingo Telefilm Sales</i>	<b>SB</b>
<i>ITC</i>	<b>Drake</b>
<i>King Features</i>	<b>CH</b>
<i>MCA-TV Ltd.</i>	<b>CH 2400</b>
<i>MGM-TV</i>	<b>CH 2406</b>
<i>NBC Films</i>	<b>Drake</b>
<i>NTA</i>	<b>CH 1300</b>
<i>Official Films</i>	<b>EH 3011</b>
<i>Screen Gems</i>	<b>CH 2500</b>
<i>Seven Arts</i>	<b>CH 800</b>
<i>Television Affiliates Corp.</i>	<b>CH 700</b>
<i>Trans-Lux Television Corp.</i>	<b>CH 700</b>
<i>Twentieth Century-Fox TV</i>	<b>EH 2404</b>
<i>ZIV-United Artists</i>	<b>CH 1900</b>

## EQUIPMENT

<i>Alto Fonic Tape Service</i>	<b>CH 735A</b>
<i>Ampex Corp.</i>	<b>CH 505A</b>
<i>Automatic Tape Control</i>	<b>CH 1724</b>
<i>Cellomatic, div., Screen Gems</i>	<b>CH 2500</b>
<i>Continental Electronics Mfg.</i>	<b>CH 1035A</b>
<i>Dresser-Ideco Co.</i>	<b>CH 823</b>

<i>Electronics Applications</i>	<b>CH 1539</b>
<i>Gates Radio</i>	<b>CH 1924</b>
<i>General Electric</i>	<b>CH 1500</b>
<i>General Electronic Laboratories</i>	<b>CH 1734A</b>
<i>International Good Music</i>	<b>CH 835A</b>
<i>ITA Electronics</i>	<b>CH 1723A</b>
<i>Itek Electro-Products</i>	<b>CH 1539A</b>
<i>Johnson Electronics</i>	<b>CH 2239A</b>
<i>Kline Iron &amp; Steel</i>	<b>CH 1339</b>
<i>MaCarTa</i>	<b>CH 935A</b>
<i>Magne-Tronics</i>	<b>CH 2119A</b>
<i>McMartin Industries</i>	<b>CH 2119</b>
<i>Radio Corp. of America</i>	<b>CH 605A</b>
<i>Schafer Electronics</i>	<b>CH 1023</b>
<i>Stainless Inc.</i>	<b>CH 1506</b>
<i>Standard Electronics Div.,</i>	
<i>Reeves Instr.</i>	<b>CH 2419</b>
<i>Surrounding Sound</i>	<b>CH 1119A</b>
<i>Sarkes Tarzian</i>	<b>CH 1319A</b>
<i>Telescreen</i>	<b>CH 1319</b>
<i>Television Zoomar</i>	<b>CH 923</b>
<i>Utility Tower</i>	<b>CH 2419A</b>
<i>Video House</i>	<b>CH 2239</b>
<i>Visual Electronics</i>	<b>CH 1200</b>
<i>Vitro Electronics Div., Vitro Corp.</i>	<b>CH 1535A</b>

## OTHER

(Including late entries)

<i>Broadcast Clearing House</i>	<b>EH 2811</b>
<i>Broadcast Billing</i>	<b>CH 1706A</b>
<i>Burnett, Leo, &amp; Co.</i>	<b>CH</b>
<i>Bob Dore Assocs.</i>	<b>CH</b>
<i>Standard Rate &amp; Data Svce.</i>	<b>CH 1706A</b>
<i>United Press Movietone</i>	<b>CH 600</b>
<i>Walker-Rawalt</i>	<b>CH</b>

# BROADCAST CLEARING HOUSE

EXECUTIVE  
HOUSE  
SUITE 2811



# CHICAGO DIRECTORY

## Agencies & Media Buyers

**Aubrey, Finlay, Marley & Hodgson**, 1 E. Wacker 329-1600  
Dixon L. Harper, v.p., farm r/tv dir.; Bob Parker, assoc. farm r/tv dir.; Joan Lindell, timebuyer

**N. W. Ayer & Son**, 135 S. LaSalle.....AN 3-7111

**BBDO**, 919 N. Michigan.....SU 7-9200  
Karl Sutphin, media dir.; Russ Tolg, r. tv dir.; Cora Hawkinson, James W. North, media buyers

**Walter F. Bennett**, 20 N. Wacker.....FR 2-1131

**Benton & Bowles**, 20 N. Wacker.....782-2891

**Bozell & Jacobs**, 205 N. LaSalle.....CE 6-0870  
Philip Rouda, v.p., r/tv; Glorja Bakken, timebuyer

**Buchen Advertising**, 400 W. Madison.....RA 6-9305  
Howard Rose, v.p., media dir.; John Cole, r/tv dir.; Lee Carlson, Burnadette Milan, Donald O'Toole, timebuyers

**Leo Burnett**, Prudential Plaza.....CE 6-5959  
Thomas A. Wright, Jr., v.p., media; Harold G. Tillson, manager media; Dr. Seymour Banks, v.p., media research; Ron Kaatz, mgr. media & pgm anal.; J. Hall, G. Stanton, G. Pfleger, B. Oberholtzer, D. Coons, D. Arnold, supervisors; D. Seidel, M. Saxon, D. Carlson, D. Amos, K. Eddy, R. French, B. Harmon, B. Eckert, assoc. supervisors; V. Auty, E. Beatty, C. Wilcox, M. White, S. Wilson, G. Miller, M. Ruxton, J. Kacmarek, C. Lehwald, F. Maeding, W. Parma, J. Calvin, D. Mincheff, M. Kennerly, D. Switzer, L. Bumba, J. Kelly, R. Taylor, B. Cherkezian, J. Riley, P. Mazzone, D. Lauve, M. Miles, J. Stafford, timebuyers

**Campbell-Ewald**, 230 N. Michigan.....CE 6-1946

**Campbell-Mithun**, 913 Palmolive Bldg.....DE 7-7553  
Clayton H. Rosslund, media dir.; Robt. Thompson, asst. media dir.; Mary Petr, Dwight S. Reynolds, Katherine Thulin, Harvey Mann, Joyce Edelstein, Edwin Berg, media buyers

**Compton Advertising**, 141 W. Jackson.....427-4262  
Clifford Bolgard, Andrew Zeis, media dirs.; Robert Penninger, media supvr.; Edith Hansen, Cecelia Odziomek, Pat Brower, Almeda Wilbor, timebuyers

**D'Arcy Advertising**, Prudential Plaza.....WH 3-3600  
William R. Barker, media dir.; Tom Henry, broadcast dir.; Melba Bayard, media acct. supvr.; Gordon Gredell, Ed Theobald, Ted Giovan, timebuyers

**W. B. Doner**, 35 E. Wacker.....AN 3-7800

**Doremus**, 208 S. LaSalle.....CE 6-9132

**Doyle Dane Bernbach**, 20 N. Wacker.....FI 6-8860

**Erwin Wasey, Ruthrauff & Ryan**,  
360 N. Michigan .....FI 6-1833

**Fensholt Advg.**, 17 E. Erie.....MO 4-8355

**M. M. Fisher Assocs.**, 79 W. Monroe.....CE 6-6226  
Donna Stuart, head timebuyer

**Foote, Cone & Belding**, 155 E. Superior.....SU 7-4800  
Edward M. Stern, v.p., media dir.; Robert E. Ryan, mgr.; Genevieve Lemper, chief timebuyer; Patricia Chambers, Gwen Dargel, Dorothy Fromherz, Rita Hart, Vera Taboloff, Jim Kennedy, timebuyers

**Albert Frank-Guenther Law**, 1 N. LaSalle.....DE 2-6424

**Clinton E. Frank**, 2400 Merchandise Mart.....WH 4-5900  
A. S. Trude, Jr., v.p., media dir.; Ruth Babick Lewis, timebuying supvr.; Patricia Burke, Mary Alice Crisafulli, Paul Hanson, Kay Krueger, asst. timebuyers

**Fuller & Smith & Ross**, Wrigley Bldg.....467-6800  
S. A. Allen, media dir.; Maureen Geimer, Mildred Richardson

**Garfield-Linn Co.**, 333 N. Michigan.....FI 6-8686  
Elizabeth Abt, media dir.

**Geyer, Morey, Madden & Ballard**,  
645 N. Michigan.....MO 4-8400  
Richard C. Art, media dir.; Lloyd Burlingham, r/tv dir.

**Gourfain-Loeff**, 35 E. Wacker.....ST 2-0616

**Grant Advertising**, 919 N. Michigan.....SU 7-6500  
Reginald L. Dellow, v.p., media dir.

**Grant, Schwenck & Baker**, 520 N. Michigan.....467-1033

**Guenther-Bradford & Co.**, 230 N. Michigan.....AN 3-6651  
Robert E. Johnson, r/tv dir.

**George H. Hartman Co.**, 307 N. Michigan.....AN 3-0130  
Leonard Kay, media dir.

**Henri, Hurst & McDonald**, 919 N. Michigan.....WH 3-7400  
Lee Randon, dir., audio-visual

**Hill, Rogers, Mason & Scott**, 6 N. Michigan.....AN 3-3138  
George Kleitz, media dir.; Fred McCormack, asst. media dir.; Marian Manzer, media group supvr.

**Kenyon & Eckhardt**, 221 N. LaSalle .....FI 6-4020  
Richard Trea, media dir.; Joan Blackman, Barbara Maguson

**Keyes, Madden & Jones**, 919 N. Michigan.....WH 3-2133  
Merle Meyers, Virginia Russett

**Klau-Van Pietersom-Dunlap**, 520 N. Michigan.....644-3061  
Chas. J. Nesbitt, v.p.

**Litienfeld & Co.**, 121 W. Wacker.....AN 3-7667  
James K. Jurgensen, Lorry Huffman

**W. E. Long**, 188 W. Randolph.....RA 6-4606

**Ludgin, Earle & Co.**, 121 W. Wacker.....AN 3-1888  
Earl Kraft, media head; Esther Anderson, timebuyer

**MacFarland, Aveyard & Co.**, 333 N. Michigan...RA 6-9360  
Gordon Hendry, media dir.; Paul Allen, assoc. dir.; Norman K. Carrier, timebuyer

**Marsteller**, 185 N. Wabash.....FR 2-5212  
Elaine Kortas, media mgr.

**Maxon**, 919 N. Michigan.....WH 4-1676

**McCann-Erickson**, 318 S. Michigan.....WE 9-3700  
John R. Mooney, media dir.; Ruth Leach, Dan McGrath, timebuyers

**McCarty**, 520 N. Michigan.....MI 2-0300

**Arthur Meyerhoff**, 410 N. Michigan.....DE 7-7860  
Francine Goldfine, supvr.; Evelyn Adell, Pat Gray, Donna Hanson, Edmund Kasser, Tom Spasari, Carol Spring, timebuyers

**Mohr & Eicoff**, 155 E. Superior.....644-7900  
Elvin Eicoff, exec. v.p., media dir.

**Needham, Louis & Brorby**, Prudential Plaza...WH 4-3400  
Blair Vedder, Jr., v.p., media dir.; Everett M. Nelson, Robert K. Powell, Gordon F. Buck, media supvrs.; Marianne Monahan, Mark S. Oken, John Stetson, timebuyers

**North Advertising**, 2100 Merchandise Mart.....WH 4-5030  
N. T. Garabrant, v.p., media; Martin Ryan, asst. media dir.; Betty Lavaty, media supvr.; Marge Flotron, Marianne Lixie, Sarah Hoyer, media buyers

**OB&M**, 624 S. Michigan.....922-0035

**O'Grady-Andersen-Gray**, 230 N. Michigan.....FI 6-9133  
S. Roth, media dir.

**Olian & Bronner**, 35 E. Wacker.....ST 2-3381  
Kay Kennelly, media dir.

**Post & Morr**, 919 N. Michigan.....WH 3-2880  
Dr. Ho Sheng Sun, media res. dir.; Helen Wood, r/tv media mgr.

**Presba, Muench, Inc.**, 360 N. Michigan.....CE 6-7863

**Reach, McClinton of Ill.**, Prudential Plaza.....SU 7-9722

**Reincke, Meyer & Finn**, 520 N. Michigan.....WH 4-7440

# THE BIG SPENDER MARKET SALUTES THE HUNDREDS OF UNSUNG agency

When do agency presidents fill hammocks? Bask in the sun. Tilt mint juleps?

This only happens when they know their clients are getting complete market coverage... the kind of coverage offered by WSFA-TV.

How then do agency presidents know the client's message is reaching the complete market?

The answer to this is easy if WSFA-TV is in the picture. Agency presidents have proof... written proof... that WSFA-TV covers the entire market! Here are some examples of written proof for those of you who have never been an agency president. This is the kind of praising proof about WSFA-TV that causes agency presidents to get sunburned.

*"WSFA-TV without exception, has provided to Lee County and many other central Alabama counties a level of programming in public service and news not available from any other station."* Mr. John W. Dunlop, Auburn University, Auburn, Alabama.

*"WSFA-TV has consistently given the people of Montgomery and surrounding areas the highest quality of television viewing in all areas of programming; always employing the top caliber of professional people, and operating in the interest of the public during the seven years since its beginning."* W. L. Radney, Mayor of Alexander City, Alabama.

A resolution from a group of citizens in Geneva, Alabama: *"WSFA-TV has the best programming of any station that we receive in this area."*

WSFA-TV gives a healthy glow to any businessman, it's not reserved for agency presidents... try it for yourself!



## WSFA television

### NBC—Montgomery, Alabama

Carter Hardwick, *Managing Director*

A STATION OF THE BROADCASTING COMPANY OF THE SOUTH  
G. Richard Shafto, *Executive Vice-President*

*All are represented by Peters, Griffin, Woodward, Inc.*





# presidents!



Number 3 in a series

**Fletcher Richards, Calkins & Holden,**  
400 N. Michigan .....467-5970  
**Robertson Advertising,** 108 N. State.....ST 2-0268  
Shirley Waterloo, media dir.  
**Roche, Rickerd & Cleary,** 135 S. LaSalle.....RA 6-9760  
Frank Hakewill, v.p., media; Kay Knight, dir., r/tv; Guy Dustman,  
media buyer  
**Jack R. Scott,** 740 N. Rush.....WH 4-6886  
Ralph Triege, media dir.  
**John W. Shaw,** 200 E. Ohio.....MO 4-3300  
George Wilcox, v.p., media dir.; June Kemper, Isabel McCauley,  
Marie Lehan, media buyers  
**Tatham-Laird,** 64 E. Jackson.....HA 7-3700  
George Bolas, v.p., media dir.; John Singleton, asst. media dir.; Roy  
Boyer, Tom Lauer, Jack Ragel, media supvrs.; Joan Dressel, Annette  
Malpede, Mary Rodger, James Spero, George Stanton, James Warner,  
media buyers  
**J. Walter Thompson,** 410 N. Michigan.....MO 4-6700  
John de Bevec, v.p., media dir.; A. G. Ensrud, E. K. Grady, David  
Haughey, Lowell Helman, Robert Thurmond, assoc. media dirs.; Ed  
Fitzgerald, r/tv mgr.; Harry Furlong, Sylvia Rut, Margaret Wellington,  
Larry Claypool, John Harper, media buyers  
**Tobias, O'Neil & Gallay,** 520 N. Michigan.....MI 2-3360  
Stephanie Seeder, media dir.  
**Turner Advertising,** 216 E. Superior.....MI 2-6426  
Karl Vehe  
**United Advertising,** 427 W. Randolph.....AN 3-4470  
**Wade Advertising,** 20 N. Wacker.....FI 6-2100  
D. S. Williams, v.p., media dir.; J. G. Schroeder, assoc. media dir.;  
R. A. Coolidge, media mgr.; Arvid M. Anderson, Leonard Materna,  
Nancy Sweet, J. Haller, Fran Stoll, media buyers  
**Waldie & Briggs,** 1 E. Wacker.....329-1230  
James H. Bolt, v.p., media  
**E. H. Weiss,** 360 N. Michigan.....CE 6-7252  
Nathan Pinsof, v.p., media dir.; Phil Kaplan, Armella Selsor, Don  
Lindstrom, Joan Mandel, Harry Pick, media buyers  
**Young & Rubicam,** 1 E. Wacker.....329-0750  
Richard Anderson, dir., media rel.; Frank Grady, media mgr.; Marie  
L. Fitzpatrick, Richard G. Stevens, senior buyers; Margaret M. Mc-  
Grath, Robert Nimmo, Dorothy Jordan, timebuyers

## Representatives

**AM Radio Sales,** 400 N. Michigan.....MO 4-6555  
**Advertising Time Sales,** 360 N. Michigan.....782-0313  
**Avery-Knodel,** Prudential Plaza.....467-6111  
**Hil F. Best,** 205 W. Wacker.....ST 2-5096  
**John Blair, Blair Tv,** 645 N. Michigan.....SU 7-2300  
**Blair Tv Assocs.,** 645 N. Michigan.....SU 7-2300  
**Bolling,** 435 N. Michigan.....WH 3-2040  
**Broadcast Time Sales,** 333 N. Michigan.....AN 3-1913  
**Burn-Smith,** 307 N. Michigan.....CE 6-4437  
**CBS Spot Sales,** 630 N. McClurg Ct.....WH 4-6000  
**Henry I. Christal,** 333 N. Michigan.....CE 6-6357  
**Thomas F. Clark,** 35 E. Wacker.....ST 2-8196  
**Continental Bdstg.,** 75 E. Wacker.....FI 6-8611  
**Continental Radio Sales,** 228 N. LaSalle.....FR 2-2095  
**Donald Cooke,** 205 W. Wacker.....ST 2-5096  
**The Deveney Organization,** 360 N. Michigan.....ST 2-5282  
**Bob Dore Assocs.,** 360 N. Michigan.....DE 2-3614  
**Robt. E. Eastman,** 333 N. Michigan.....FI 6-7640  
**FM Unlimited,** 5449 Augusta.....ES 7-7557  
**Forjoe,** 35 E. Wacker.....236-7858  
**Gill-Perna,** 75 E. Wacker.....FI 6-9393

**H-R Representatives,** 35 E. Wacker.....FI 6-6440  
**Harrington, Righter & Parsons,**  
435 N. Michigan.....WH 4-0510  
**George P. Hollingbery,** 307 N. Michigan.....DE 2-6060  
**George T. Hopewell,** 205 W. Wacker.....ST 2-5096  
**Bernard Howard,** 35 E. Wacker.....FI 6-9227  
**Indie Sales,** 205 W. Wacker.....ST 2-5096  
**Katz Agency,** Prudential Plaza.....MO 4-7150  
**Robert S. Keller,** 205 W. Wacker.....ST 2-5096  
**Jack Masla,** 75 E. Wacker.....CE 6-7974  
**Daren F. McGavren,** 35 E. Wacker.....FR 2-1370  
**Meeker,** 333 N. Michigan.....CE 6-1742  
**Metro Broadcast Sales,** 400 N. Michigan.....346-7421  
**National Station Sales,** 360 N. Michigan.....AN 3-0800  
**National Time Sales,** 205 W. Wacker.....346-7421  
**NBC Spot Sales, Merchandise Mart Plaza**.....SU 7-8300  
**John E. Pearson,** 333 N. Michigan.....ST 2-7494  
**Peters, Griffin, Woodward,** Prudential Plaza.....FR 2-6373  
**Edward Petry,** 400 N. Michigan.....WH 4-0011  
**Radio-TV Reps,** 75 E. Wacker.....FI 6-0982  
**Paul H. Raymer,** 435 N. Michigan.....SU 7-4473  
**RKO General,** 435 N. Michigan.....644-2470  
**Frederick W. Smith,** 205 W. Wacker.....ST 2-5096  
**Spot Time Sales,** 360 N. Michigan.....CE 6-6269  
**Stars National,** 205 W. Wacker.....ST 2-5096  
**Storer Television Sales,** 333 N. Michigan.....CE 6-9550  
**Television Advertising Reps,** 400 N. Michigan.....WH 4-4567  
**Venard, Rintoul & McConnell,** 35 E. Wacker.....ST 2-5260  
**Walker-Rawalt,** 360 N. Michigan.....AN 3-5771  
**Grant Webb,** 333 N. Michigan.....236-5818  
**Weed, Weed Tv,** 435 N. Michigan.....467-7070  
**Adam Young, Young Tv,** Prudential Plaza.....MI 2-6190

## Advertisers

**Admiral Corp.,** 3800 W. Cortland.....SP 2-0100  
**Allied Radio Corp.,** 100 N. Western.....  
**Alberto Culver,** 2525 W. Armitage,  
Melrose Park .....ES 9-3700  
**American Bakeries,** 919 N. Michigan.....WH 4-6100  
**American Dairy Assn.,** 20 N. Wacker.....ST 2-4916  
**American Oil Co.,** 910 S. Michigan.....431-5111  
**Armour,** 401 N. Wabash.....WH 3-3100  
**Bauer & Black,** 309 W. Jackson.....WE 9-7100  
**Beatrice Foods,** 120 S. LaSalle.....ST 2-3820  
**Bell & Howell,** 7100 McCormick Rd.,  
Lincolnwood .....AM 2-1600  
**Borg-Warner,** 200 S. Michigan.....WA 2-7700  
**Bowman Dairy,** 140 W. Ontario.....SU 7-6800  
**E. S. Brach & Sons,** 4656 W. Kinzie.....  
**Brunswick Corp.,** 623 S. Wabash.....292-2121  
**Helene Curtis Industries,** 4401 W. North.....292-2121  
**Curtiss Candy,** 3638 N. Broadway.....BI 8-6300  
**Dad's Root Beer,** 2800 N. Talman.....IN 3-4600  
**Derby Foods,** 3327 W. 48th Pl. ....VI 7-4400  
**Ekco,** 1949 N. Cicero.....BE 7-6000  
**Florsheim Shoes,** 130 S. Canal.....FR 2-6666  
**Formfit Co.,** 400 S. Peoria.....  
**General Foods,** 7123 W. 65th.....PO 7-7800  
**Gillette Labs,** Merchandise Mart .....  
**Greyhound,** 140 S. Dearborn.....FI 6-7560



Hoover, Merchandise Mart Plaza.....WH 3-1162  
 Hotpoint, 5600 W. Taylor.....MA 6-2000  
 Household Finance, Prudential Plaza.....WH 4-7174  
 Illinois Bell Tel., 212 W. Washington.....727-9411  
 Intl. Harvester, 180 N. Michigan.....AN 3-4200  
 Intl. Minerals & Chemicals, Skokie, Ill.....YO 6-3000  
 Jays Foods, 825 E. 99th.....IN 8-8400  
 Kitchens of Sara Lee, 5353 N. Elston.....AV 2-3200  
 Kraft Foods, 500 N. Peshtigo Ct. ....WH 4-7300  
 Libby, McNeill & Libby, 200 S. Michigan.....WA 2-4250  
 Mars, 2019 N. Oak Park.....ME 7-3000  
 Maybelline, 5900 N. Ridge.....LO 1-7900  
 Oscar Mayer, 1241 N. Sedgwick.....MI 2-1200  
 Mogen David Wine Corp. ....  
 John Morrell & Co., 208 S. LaSalle.....FR 2-1076  
 Motorola, 4545 W. Augusta.....SP 2-6500  
 Mystik Adhesive Products, 2635 N. Kildare.....SP 2-1600  
 O'Cedar, 2246 W. 49th.....LA 3-4700  
 Oliver Corp. ....  
 Peter Hand Brewery, 1000 W. North.....MO 4-6300  
 Pure Oil, Roselle, Ill.....LA 9-7700  
 Quaker Oats, 345 Merchandise Mart Plaza.....WH 4-0600  
 Simoniz, 2100 S. Indiana.....DA 6-6700  
 Standard Oil of Ind., 910 S. Michigan.....431-5111  
 Stewart-Warner, 1826 Diversey Pkwy. ....LA 5-6000  
 Sunbeam, 5600 W. Roosevelt Rd. ....ES 8-8000  
 Swift, 115 W. Jackson.....431-2000  
 Toni, Merchandise Mart Plaza.....WH 4-1800  
 United Airlines, 5959 S. Cicero.....PO 7-3300  
 Wander Co., Prudential Plaza.....  
 Wilson, Prudential Plaza.....WH 4-4600  
 Wm. Wrigley, 410 N. Michigan.....SU 7-2121  
 Zenith, 6001 W. Dickens.....BE 7-7500

## Networks • Groups

American Broadcasting, 190 N. State.....AN 3-0800  
 Columbia Broadcasting, 630 N. McClurg Ct. ....WH 4-6000  
 Crosley Broadcasting, 360 N. Michigan.....ST 2-6693  
 Keystone Broadcasting, 111 W. Washington.....ST 2-8900  
 Mutual Broadcasting, 333 N. Michigan.....372-3946  
 National Brdcstg., Merchandise Mart Plaza....SU 7-8300

## Film/Tape Commercials

Academy Film Prodn., 123 W. Chestnut.....MI 2-5877  
 Gilbert Altschul Prodn., 909 W. Diversey.....LA 5-6561  
 Atlas Film, 1111 S. Blvd., Oak Park.....AU 7-8620  
 John Colburn Assocs., 1122 Central, Wilmette....BR 3-2310  
 Creative House, 41 E. Oak.....DE 7-0001  
 Dallas Jones Prodn., 430 W. Grant.....BO 1-8283  
 Cal Dunn Studios, 141 W. Ohio.....644-7600  
 Filmack Studios, 1327 S. Wabash.....HA 7-4855  
 Jam Handy, 230 N. Michigan.....ST 2-6757  
 Lewis & Martin Films, 621 N. Dearborn.....WH 4-7477  
 Fred A. Niles Prodn., 1058 W. Washington.....SE 8-4181  
 Pilot Prodn., 1819 Ridge, Evanston.....BR 3-4141  
 Producers Film Studios, 1230 W. Washington....CH 3-2600  
 Sarra, 16 E. Ontario.....WH 4-5151  
 Sonic Film Recording, 1230 W. Washington....CH 3-2600  
 Telecine Film Studios, 100 S. N. W. Hwy.,  
 Park Ridge.....RO 3-5818

United Film Recording, 301 E. Erie.....SU 7-9114  
 Wilding, 1345 Argyle.....BR 5-1200

## Film/Tape Programs

ABC Films, 360 N. Michigan.....AN 3-0800  
 Adver-Sonic Prodn., 22 E. Huron.....MI 2-4842  
 Agency Recording & Film Svce., 20 N. Wacker CE 6-3632  
 CBS Films, 630 N. McClurg Ct. ....WH 4-6000  
 Alan M. Fishburn, 79 W. Monroe.....DE 2-0657  
 GAC-TV, 8 S. Michigan.....ST 2-6288  
 Jewell Radio & Tv Prodn., 612 N. Michigan....MO 4-5757  
 Herbert S. Laufman, 221 N. LaSalle.....RA 6-4086  
 Allan Newman Prodn., 30 W. Washington.....CE 6-5005  
 NBC Film Sales, Merchandise Mart.....MO 4-6565  
 NTA, 612 N. Michigan.....MI 2-5561  
 Ross-McElroy Prodn., 70 W. Hubbard.....DE 7-4133  
 Walter Schwimmer, 75 E. Wacker.....FR 2-4392  
 Screen Gems, 230 N. Michigan.....FR 2-3696  
 Taylor-Nodland Ltd., 75 E. Wacker.....CE 6-0221  
 Trans-Lux Tv, 520 N. Michigan.....SU 7-3995  
 United Artists Assoc., 520 N. Michigan.....467-7050  
 WGN Syndication, 2501 Bradley Pl. ....LA 8-2311  
 Ziv-United Artists, 520 N. Michigan.....WH 4-1030

## Film/Tape Services

Bonded TV Film Svces, 160 E. Illinois.....467-1466  
 Modern Teleservice, 201 E. Erie.....DE 7-3761

## Music/Radio Services

Agency Recording Studios, 20 N. Wacker.....CE 6-3632  
 Air Check Svces., 1743 W. Nelson.....LI 9-6225  
 Boulevard Recording Studios, 632 N. Dearborn WH 4-2752  
 Bry Kinescope Labs., 3518 W. Devon.....JU 3-1060  
 Columbia Transcriptions, 630 N. McClurg Ct. WH 4-6000  
 Creative Svces., 75 E. Wacker.....RA 6-5376  
 Globe Transcriptions, 230 N. Michigan.....RA 6-0126  
 Muzak, 5226 W. Grand.....NA 2-5200  
 Recording Svces., 119 W. Hubbard.....644-0735  
 Sonic Film Recording, 1230 W. Washington....CH 3-2600  
 United Film & Recording, 301 E. Erie.....SU 7-9114  
 Universal Recording, 46 E. Walton.....MI 2-6465  
 Webb Recording, 55 W. Wacker.....FI 6-4183  
 Wilding, 1345 Argyle.....BR 5-1200

## Research • Promotion

Advertising Checking Bureau, 18 S. Michigan....ST 2-7874  
 Air Check Svces., 1743 W. Nelson.....LI 9-6225  
 American Research Bureau, 435 N. Michigan....467-5750  
 Cheskin, Louis Institute, 105 W. Adams.....332-5362  
 Inst. for Adv. Research, 612 N. Michigan.....SU 7-2877  
 Market Research Corp. of Amer., 425 N. Mich. MO 4-4600  
 McKittrick Directory, 75 E. Wacker.....ST 2-8911  
 A. C. Nielsen, 2101 W. Howard.....HO 5-4400  
 Pulse, 435 N. Michigan.....SU 7-7140  
 Radio Reports, 1550 E. 53rd.....HY 3-3215  
 Social Research, 145 E. Ohio.....MI 2-2664  
 Tv Bureau of Adv., 400 N. Michigan.....644-1215

# How **BMI**-Licensed Music is Used in Regularly Scheduled TV Network Programs and in Syndicated Film Series

---

**51.1%** or 90 out of All 176 Regular Network Productions  
Use BMI-Licensed Music in **Every Episode**

**30.1%** or 53 out of All 176 Regular Network Productions  
Use BMI-Licensed Music in **Some Episodes**

**18.8%** or 33 out of All 176 Regular Network Productions  
Use No BMI-Licensed Music in **Any Episode**

**81.2%** or 143 out of All 176 Regular Network Productions  
Use BMI-Licensed Music in either **All or Some Episodes**

---

**58.0%** or 175 out of 302 Syndicated Film Series Telecast Locally  
Use BMI-Licensed Music in **Every Episode**

**18.2%** or 55 out of 302 Syndicated Film Series Telecast Locally  
Use BMI-Licensed Music in **Some Episodes**

**23.8%** or 72 out of 302 Syndicated Film Series Telecast Locally  
Use No BMI-Licensed Music in **Any Episode**

**76.2%** or 230 out of 302 Syndicated Film Series Telecast Locally  
Use BMI-Licensed Music in either **All or Some Episodes**

---

**11 of the top 15** Shows in the Nielsen Ratings  
Use BMI-Licensed Music in **Every Episode**

Wagon Train 35.1%—NBC  
Bonanza 31.9%—NBC  
✓ Hazel 29.6%—NBC  
✓ Andy Griffith 29.3%—CBS  
✓ Danny Thomas 28.8%—CBS

Dennis the Menace 28.5%—CBS  
Ed Sullivan 27.7%—CBS  
✓ Candid Camera 27.5%—CBS  
✓ Perry Mason 27.2%—CBS  
✓ Gunsmoke (10:30 PM) 27.1%—CBS

✓ Garry Moore 26.6%—CBS  
✓ Gunsmoke (10:00 PM) 26.4%—CBS  
✓ Dr. Kildare 26.3%—NBC  
✓ Lassie 26.3%—CBS  
Henry Fonda and Family (special) 26.2%—CBS



# LISTED BELOW ARE ONLY THOSE REGULAR PROGRAMS WHICH USE BMI-LICENSED MUSIC IN EVERY SHOW

## CBS

Andy Griffith (weekly)  
Brighter Day (daily)  
Calendar (daily)  
Candid Camera (weekly)  
Captain Kangaroo (daily)  
Checkmate (weekly)  
Danny Thomas (weekly)  
Defenders (weekly)  
Dennis the Menace (weekly)  
Dick Van Dyke (weekly)  
Dobie Gillis (weekly)  
Father Knows Best (weekly)  
Garry Moore (weekly)  
Gertrude Berg Shaw (weekly)  
Gunsmoke (weekly)  
Have Gun, Will Travel (weekly)  
Hennessey (weekly)  
Ichabod & Me (weekly)  
I Love Lucy (daily)  
I've Got a Secret (weekly)  
Jack Benny (weekly)  
Lassie (weekly)  
Magic Land (weekly)

Marshall Dillan (weekly)  
Mighty Mouse (weekly)  
Mr. Ed (weekly)  
Perry Mason (weekly)  
Pete & Gladys (weekly)  
Rawhide (weekly)  
Route 66 (weekly)  
Tell It to Graucha  
This Wonderful World  
of Galf (weekly)  
Ta Tell the Truth (weekly)  
What's My Line (weekly)  
Window on Main Street (weekly)

## ABC

Adventures in Paradise (weekly)  
Alcoa Premier (weekly)  
American Bandstand (daily)  
Bachelor Father (weekly)  
Bus Stop (weekly)  
Calvin and the Calanel (weekly)  
Danna Reed (weekly)  
Expedition (weekly)

Fight of the Week (weekly)  
Flintstones (weekly)  
Follow the Sun (weekly)  
Hathaways (weekly)  
Jane Wyman (daily)  
Leave It to Beaver (weekly)  
Margie (weekly)  
Matty's Funday Funnies (bi-weekly)  
My Three Sons (weekly)  
Naked City (weekly)  
New Breed (weekly)  
Ozzie and Harriet (weekly)  
Real McCays (weekly)  
Straightaway (weekly)  
Target: The Carruptars (weekly)  
Texan (daily)  
Texan (weekly)  
Tap Cat (weekly)  
Untouchables (weekly)  
Yours for a Sang (daily)  
Yours for a Sang (weekly)

## NBC

All Star Galf (weekly)  
Bullwinkle Shaw (weekly)

Cain's Hundred (weekly)  
Concentration (daily)  
David Brinkley's Journal (weekly)  
Dick Powell Shaw (weekly)  
Dr. Kildare (weekly)  
Fury (weekly)  
Hazel (weekly)  
Here's Hallywaad (daily)  
Jaey Bishop (weekly)  
Laramie (weekly)  
Laretta Young Theatre (daily)  
Make Room for Daddy (weekly)  
Make Room for Daddy (daily)  
1, 2, 3, GO (weekly)  
Our Five Daughters (daily)  
Outlaws (weekly)  
Price Is Right (daily)  
Price Is Right (weekly)  
Say When (daily)  
Tall Man (weekly)  
Thriller (weekly)  
Walt Disney's Wonderful World of Color (weekly)  
Young Dr. Malane (daily)  
Your First Impression (daily)

# SYNDICATED FILM SERIES TELECAST LOCALLY

Adventure Tamaraw  
African Patrol  
Americans  
Aqua Lung  
Bat Mastersan  
Beachcamber  
Behind Clased Daars  
Bengal Lancers  
Best of Graucha  
Best of the Past  
Big Story  
Blue Angels  
Bald Journey  
Bald Venture  
Barder Patrol  
Bastan Blackie  
Brave Stallian  
Brathers  
Buccaneers  
Californians  
Camea Theatre  
Case of the Dangers  
Rabin  
Casey Jones  
Charlie Chan  
Cheaters  
China Smith  
Cimarran City  
Circus Bay  
Cisca Kid  
City Detective  
Cade Three  
Combat Sergeant  
Cammanda Cady  
Confidential File

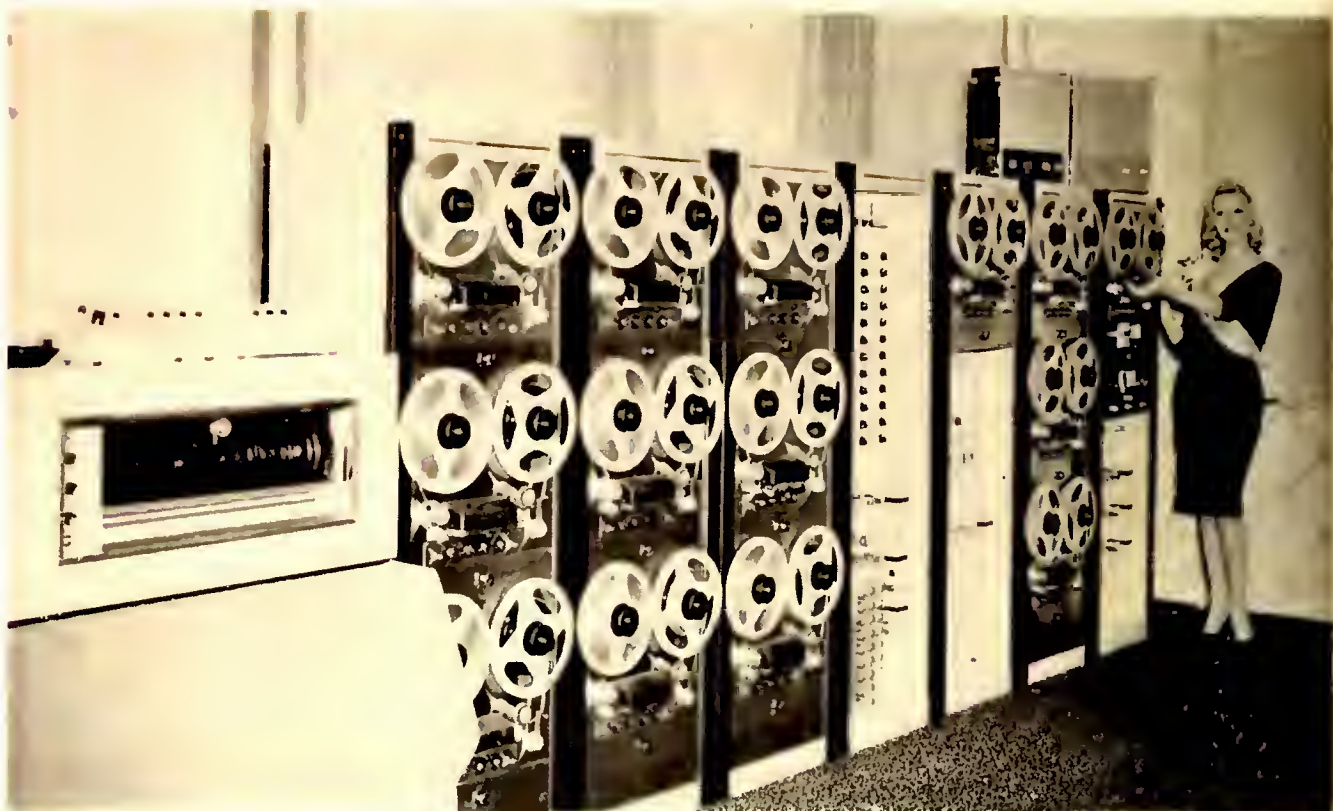
Carliss Archer  
Coranada 9  
Caunt of Mante Crista  
Court of Last Resart  
Cowboy G Men  
Crassroads  
Crunch and Des  
Crusader  
Dan Raven  
Danger Is My Business  
Danger Man  
Dangers Assignment  
Davey and Galiath  
Daytan Allen  
Deadline  
Debbie Drake  
December Bride  
Decay  
Deputy  
Deputy Dawg  
Dial 999  
Dr. Christian  
Duffy's Tavern  
Eddie Cantar  
Ellery Queen  
Eve Arden  
Everglades  
Exclusive  
Federal Men  
Flight  
Follow That Man  
Frontier Doctor  
Funny World  
Gangbusters  
Grand Jury  
Great Gildersleeve

Greatest Headlines  
Harbar Command  
Hawkeye  
High Road  
Highway Patrol  
Hame Run Derby  
How to Marry a Millionaire  
Huckleberry Haund  
Hunter  
I Led Three Lives  
I Search for Adventure  
I Spy  
International Detective  
Janet Dean, RN  
Jet Jackson  
Jim Backus  
Jae Palaaka  
Judge Ray Bean  
Jungle Jim  
Keyhole  
King of Diamonds  
Kingdam of the Sea  
Kit Carson  
Klandike  
Lack Up  
Mackenzie's Raiders  
Man and the Challenge  
Man Called X  
Man From Cachise  
Man Without a Gun  
Man Hunt  
Mark Saber  
Martin Kane  
Men Into Space  
Men of Annapolis

Milestones of the Century  
Mr. Adams and Eve  
Mr. and Mrs. North  
Mr. District Attorney  
Navy Log  
New York Confidential  
Official Detective  
One Step Beyond  
Our Miss Braaks  
Panic  
Passpart to Danger  
Pendulum  
People's Choice  
Pany Express  
Pride of the Family  
Public Defender  
Quick Draw McGraw  
R C M P  
Racket Squad  
Ray Milland  
Ripcard  
Rough Riders  
Science Fiction Theatre  
Sea Hunt  
Sergeant Preston  
Seven League Baats  
Shannan  
Sheriff of Cochise  
Silent Service  
Sir Lancelat  
Soldiers of Fortune  
South of the Border  
Squad Car  
State Traaper  
Stories of the Century

Supercar  
Susie  
Sweet Success  
Tallahassee 7000  
Target  
Texas Rangers  
This Is Alice  
This Man Dawson  
Tightrape  
Tambstone Territary  
Tracer  
Trackdown  
True Adventure  
Tugboat Annie  
Two Faces West  
U.S. Marshal  
Uncamman Valar  
Uncovered  
Unexpected  
Vagaband  
Vikings  
Visitor  
Walter Winchell File  
Wanderlust  
Wanted  
Web  
West Paint  
Western Marshal  
Whiplash  
Whirlybirds  
Willy  
Wyatt Earp  
Yancy Derringer  
Yesterday's Newsreel  
Yagi Bear

**BROADCAST MUSIC, INC. 589 Fifth Ave., New York 17, N.Y.**



AUTOMATION's importance to broadcasters is underlined by many systems highlighted. Schafer Electronics display is typical

## EQUIPMENT ON TAP FOR NAB '62

Advances in technical aids, basic for broadcasters, are in full NAB array. Here's an up-to-the-minute convention rundown of who's exhibiting what, and where

### West Exhibit Hall—Space 22-W AITKEN COMMUNICATIONS

305 Harrison St.  
Taft, Cal.

REPRESENTATIVE: Kenneth Aitken  
PRODUCTS: The Auto Jockey system of audio control using conventional and or endless loop tape machines and the automatic back-up cueing Seeburg Changer. Silence in operation is with the advance head sensing and cueing system. New this year: the two tone, reduced level control to eliminate false action of the equipment

### West Exhibit Hall—Space 20-W ALFORD MANUFACTURING

299 Atlantic Ave.  
Boston 10, Mass.

REPRESENTATIVES: Harold H. Leach; Gerald Cohen  
PRODUCTS: Television broadcast an-

tennas, fm broadcast antennas, duplexers, coaxial switches, vestigial side-band filters, RF measuring instruments

### West Exhibit Hall—Space 57-W ALTO FONIC TAPE SERVICE

Palo Alto, Cal.

REPRESENTATIVES: D. Alan Clark, president, Peter R. Cornell  
PRODUCTS: Programed music service for am and fm stations; monophonic and stereophonic; background music for SCA multiplexing

### West Exhibit Hall—Space 53-W AMERICAN MICROWAVE & TELEVISION CORP.

1369 Industrial Rd.  
San Carlos, Cal.

REPRESENTATIVES: F. Dan Meadows, Winston B. Boone, Harvey C. Bartholomew, Jr., John Baker, Harry Bohmer,

Charles Jahant, Gale Willis, Robert Bjork

PRODUCTS: Television studio equipment, including Vidicon cameras, special high resolution film systems, transistorized switches, video amplifiers, electronic Pan-Tilt-Zoom system

Microwave transmitters and receivers. 6 and 13 KMC: high power microwave amplifiers for use with existing systems

Low cost differential phase and gain equalizer

### West Exhibit Hall—Space 29-W AMPEX CORP.

934 Charter St.  
Redwood City, Cal.

REPRESENTATIVES: John Jipp, vice president, sales and service; C. Ken Sulger, national sales manager; Charles P. Gingsburg, v.p., mgr., rotary head recording advanced technology; Charles



E. Anderson, manager, video engineering; Larry Weiland, product manager, video products; Gerald Miller, manager, dealer/distributor/rep relations

**PRODUCTS:** Ampex VR-1000C videotape recorder with color conversion accessory; Ampex VR-1002 videotape recorder for black and white recording; Ampex/Marconi Mark IV image orthicon television camera channel

**West Exhibit Hall—Space 54-W  
ANDREW CORP.**

P.O. Box 807  
Chicago 42, Ill.

**REPRESENTATIVES:** John Gyurko, Douglas Proctor, C. Robert Lane, Robert C. Bickel, Henry F. Miller, John M. Lenehan, Edward J. Dwyer

**PRODUCTS:** Multi-V, Fm broadcast antennas, HELIAX, flexible air dielectric cables, rigid transmission lines, coaxial switches, telescoping masts

**West Exhibit Hall—Space 65-W  
AUTOMATED ELECTRONICS**

3022 Southland Center  
Dallas 1, Tex.

**West Exhibit Hall—Space 26-W  
AUTOMATIC TAPE CONTROL**

Bloomington, Ill.

**REPRESENTATIVES:** Vernon A. Nolte, Robert S. Johnson, Lee Sharp, Ted Bailey, Jack Jenkins, George Stephenson, Jr., E. N. Franklin, Jr., Timothy R. Ives

**PRODUCTS:** Automatic tape control cartridge playback units and recording amplifiers; ATC 55 cartridge player; ATC sound salesman, portable audition cartridge player; automatic program logging printed tape log verification

**West Exhibit Hall—Space 43-W  
BAUER ELECTRONICS CORP.**

1663 Industrial Rd.  
San Carlos, Cal.

**REPRESENTATIVES:** Fritz Bauer, Paul Gregg, Walter Rees, Wm. Overhauser, Jim Gabbert, Lyle Keys, Jess Swicegood, Chester Faison, Gordon Keyworth, Jess Tatum, John Felthouse

**PRODUCTS:** 1000/250 watt, 5000/1000 watt, 10,000 watt am transmitters; remote control equipment: Peak Master limiting amplifier; Level Master automatic level control amplifier; automatic logging equipment; Spot-O-Matic cartridge tape system

**West Exhibit Hall—Space 23-W  
BOGEN-PRESTO DIV. OF THE  
SIEGLER CORP.**

P.O. Box 500  
Paramus, N. J.

**East Exhibit Hall—Space 14-E  
BROADCAST ELECTRONICS**

8800 Brookeville Rd.  
Silver Spring, Md.

**West Exhibit Hall—Space 64-W  
CBS LABORATORIES**

High Ridge Rd.  
Stamford, Conn.

**Conrad Hilton Parking Lot  
CELLOMATIC DIV.  
SCREEN GEMS**

711 Fifth Ave.  
New York

**REPRESENTATIVES:** Milton Rogin, general mgr.; Tom Howell, exec. v.p.; Jack Arbib, national sales dir.

**PRODUCTS:** Cellomatic Fetura, first fully automated animation projector; allied Graphic Arts

**West Exhibit Hall—Space 27-W  
CENTURY LIGHTING**

521 West 43rd St.  
New York 36, N. Y.

**REPRESENTATIVES:** Edward F. Kook, George Gill, Charles Levy, Rollo Gillespie Williams, Bill Merrill, Fred M. Wolff, Stanley McCandless, Earnest Winfree, Jr., Earl Koehler, Gary Roof, Wm. Faust, Dale Rhodes, Warren Anderson, Gordon Stofer

**PRODUCTS:** Tv & photographic lighting equipment, controls and systems to meet every staging need: Fresnelites, Lekolites, Scoops, Pattern Lekos and accessories: C-Core (silicone controlled rectifiers) remote control and manual lighting control equipment

**West Exhibit Hall—Space 56-W  
CHRONO-LOG CORP.**

Box 4597  
Phila. 31, Pa.

**REPRESENTATIVES:** Saul Meyer, Arthur Freilich, James Nobles, Bill Butler

**PRODUCTS:** STEP System for tv program automation: low cost station break automation system for tv stations "Q" system for studio cueing

**West Exhibit Hall—Space 57-W  
CLARK-ROOT**

211 Lambert St.  
Palo Alto, Cal.

**REPRESENTATIVES:** Thatcher W. Root, president; B. J. Root, secretary; Don W. Clark, vice president and man-

ager of marketing: Cyril Collins, engineering administration: D. Alan Clark, vice president

**PRODUCTS:** Automatic tape programming system, long playing automatic tape transports

**West Exhibit Hall—Space 18-W  
COLLINS RADIO**

5200 C Ave., N.E.  
Cedar Rapids, Iowa

**PRODUCTS:** 830D-1A 1 kw fm transmitter; 830E-1A 5 kw fm transmitter; 20V-3 am transmitter; A830-2 exciter; 21211-1 remote amplifier; 35611-1 phono equalizer preamp; 808A-1 remote console; 212E-1 console, modified for stereo; 212G-1 console; 212F-2 console; 642A-1 and 216C-1 automatic programming equipment

**East Exhibit Hall—Space 7-E  
CONRAC DIVISION**

Giannini Controls Corp.  
19217 East Foothill Blvd.  
Glendora, Cal.

**REPRESENTATIVES:** W. J. Moreland, general manager; R. M. Alston, operations manager; J. G. Jones, chief engineer; R. N. Vendeland, product manager; A. Slater, sales engineer; P. Wickham, engineer; William Ems, engineer

**PRODUCTS:** Monochrome video monitors and audio video receivers

**West Exhibit Hall—Space 32-W  
CONTINENTAL MANUFACTURING**

(See listing McMartin Industries)

**West Exhibit Hall—Space 47-W  
DYNAIR ELECTRONICS**

7564 Broadway  
Lemon Grove, Cal.

**REPRESENTATIVES:** E. G. Gramman, president; Virginia R. Gramman, vice president; George W. Bates, production manager; Joseph G. Petit, chief engineer

**PRODUCTS:** Several new models of solid state video amplifiers; new closed circuit tv transmitter; new wideband modulator and demodulator; video switcher-fader and video switchers; ultra compact 100 watt tv transmitter; compact waveform monitor

**West Exhibit Hall—Space 19-W  
ELECTRONIC APPLICATIONS**

80 Danbury Rd.  
Wilton, Conn.

**REPRESENTATIVES:** V. J. Skee, T. M. Skee, Andrew Brakhan, J. B. Anthony, Harvey Sampson, Jr.

HY FINKELSTEIN

# "LOGO" AD COMPANY

*The "Mike Pen" and Other Products*

SHERATON ATLANTIC HOTEL

1296 BROADWAY • NEW YORK 1, N. Y.

In order to be of greater service to you, I have expanded my business and can now provide you with any and all promotional items that you may want for your station.

Look for me at the Conrad Hilton or Sheraton-Blackstone Hotels during the NAB Convention in Chicago, April 1-4, 1962.

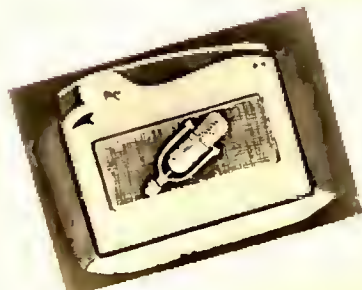
Sincerely,

LOGO AD COMPANY

*Hy Finkelstein*

Hy Finkelstein

MIKE  
PENSI



MIKE  
LIGHTERS!



## READ THESE RAVES!

"... 'Mike' pens—terrific for all our stations. . ."  
—Bill Morgan, KLIF Dallas

"... thank you for helping us create a true success story for KNX Radio. The impression that the KNX pens have made in Los Angeles is tremendous. . ."  
—KNX Los Angeles, Calif.

"... the 'Mike' pens have arrived and they really are great. . ."  
—WEAS Atlanta, Ga.

"... 'Mike' pens—the best promotion we ever had. . ."  
—WXYZ Detroit

"... excellent promotional pieces. . ."  
—KXLY Spokane, Wash.

"... our clients and listeners have been delighted with them. . ."  
—WROW Augusta, Ga.

"... the hottest promotion item the station has ever had. . ."  
—KWAM Memphis, Tenn.

"... the finest quality I have ever seen. . ."  
—KTCS Fort Smith, Ark.

"... I think you have another winner. . . Everyone comments on them and the quality of your pens is outstanding. . ."  
—WGR Buffalo, N. Y.

"... very attractive and very effective. . ."  
—WJTN Jamestown, N. Y.

AND DOZENS MORE LIKE THESE IN OUR FILES



UNLOCK A BRAND-NEW  
SALES APPROACH...

YOUR CALL-LETTERS & SPOT ON-THE-DIAL  
ON THE INDIVIDUAL CAR KEY!

# NOW! NEW! YOUR KEY *to sensational* SALES PROMOTION!



- CAN BE CUT TO FIT  
YOUR CAR—WHEREVER  
KEYS ARE MADE
- 18K GOLD-PLATED OR  
ANTIQUE SILVER FINISH
- ATTRACTIVELY PACKAGED
- RECIPROCAL TRADE  
CONSIDERED

Conversation maker DELUXE . . . and it lasts as long as the car! Give the smart, new MIKE-KEY with your call letters and spot on the dial, in striking **three-Dimensions**. Each key is masterfully hand-finished by skilled jewelry craftsmen, in your choice of 18K Gold Plating or Antique Silver — individually and attractively packaged and properly identified for all makes of cars.

Your order of 1,000 contains a proportionate amount of Keys to fit General Motors, Ford and

Chrysler products. MIKE-KEYS come apart to hold additional keys as well.



Wire or write for complete details. Or, call collect NOW.  
Ask for Hy Finkelstein — 212, BRyant 9-4725.

**"Logo" AD COMPANY**  
SHERATON ATLANTIC HOTEL

1296 BROADWAY • NEW YORK 1, N. Y.

Another fine product by the creators of famous "MIKE" Pens & Lighters

## SPECIAL SAMPLE OFFER!

Six "Mike" Keys, custom-made to display your own logos (your artwork reproduced). No charge for models or dies on this special offer! Prompt 2-week delivery.

**6 MIKE-KEYS - - - \$18**  
Order Now — Use coupon at right

CUT  
OUT  
AND  
MAIL  
TODAY!



**"Logo" AD COMPANY** SHERATON ATLANTIC HOTEL,  
1296 BROADWAY • NEW YORK 1, N. Y.

Please ship six Mike-Keys on your Special Sample Offer

Signed \_\_\_\_\_  
Title \_\_\_\_\_  
Station \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

☐ Check enclosed, ship prepaid

☐ Bill my station

☐ Our artwork enclosed

Use your block letters

☐ I am also interested in Reciprocal Trade. Send full details.

PRODUCTS: AKG studio and field microphones; AKG dynamic headset; shock-proof microphone stands; Nagra III B portable tape recorder

**West Exhibit Hall—Space 50-W  
ELECTRONICS, MISSILES &  
COMMUNICATIONS**

262 East Third St.  
Mount Vernon, N. Y.

REPRESENTATIVES: Robert F. Romero, Henry Shapiro, B. W. St. Clair, Charles Halle

PRODUCTS: Vhf translators; ulf translators for all television rebroadcast applications

**West Exhibit Hall—Space 49-W  
EMI/US**

1750 N. Vine St.  
Los Angeles 28, Cal.

REPRESENTATIVES: P. Allaway, D. C. Bonbright, A. B. Rozet, J. Csida, J. Tucker, M. Ellison, F. J. Cudlipp, J. Neitlich, D. Muller, D. E. Waitley, P. Macfarlane, E. Baker, G. Krutilek, R. Striker, H. McKeon, P. Weisel, A. Lane, E. D. Peterson, D. Brister, R. Booth, P. Upton

PRODUCTS: Monochrome and color television camera chains (4½" I.O., vidicon, remote control, etc.); broadcast control room equipment (solid-state vertical interval switching and distribution systems, transistorized audio mixing, tape deck and intercommunication equipment, audio and video recording tape)

**West Exhibit Hall—Space 40-W  
FEDERAL MANUFACTURING &  
ENGINEERING CORP.  
TELEVISION SPECIALTY CO. DIV.**

1055 Stewart Ave.  
Garden City, L.I., N. Y.

REPRESENTATIVES: George R. Lipert, vice president; Lawrence D. Scheu, Jr., district sales manager; Dean Peek, district sales manager; Gerald Granger; Irving Zimet

PRODUCTS: Kinescope recorders, wireless microphones, rear screen projectors & screens, transistorized 16mm S.O.F. newsreel cameras with portable power pack, transistorized mixer-amplifiers, lenses

**West Exhibit Hall—Space 58-W  
FISHER RADIO CORP.**

21-21 44th Dr.  
Long Island City, N. Y.

REPRESENTATIVES: Avery R. Fisher, Jim J. Carroll, George Meyer, Ted Felleisen, Chris Green

PRODUCTS: Monitor and relay fm tuners, audio reverberation systems, audio amplifiers and preamplifiers, audio control and loudspeakers, tape recorders, fm stereo multiplex generator

**West Exhibit Hall—Space 31-W  
GATES RADIO**

123 Hampshire St.  
Quincy, Ill.

REPRESENTATIVES: P. S. Gates, president; L. J. Cervone, vp sales; N. L. Jochem, vp engineering; J. R. Price, director, merchandising and advertising; George Yazell, western regional sales manager; Eugene Edwards, sales engineering manager; Ed Gagnon, manager special projects; Frank Parrish, advertising supervisor; Norman Peterson, manager audio sales; Franz Cherry, manager transmitter sales; Robert Hallenbeck, Reck Morgan, Dick Spruill, Bill Moats, Urlin Whitman, Joe Engle, Ken Neubrecht, Stan Whitman, London England, Bill Nielsen, Ed Wilder, Bob Tilton, Paul Timpe, Ed Suhey, sales engineers

PRODUCTS: Am-fm-tv broadcast transmitters, audio systems, transistorized amplifiers, transcription turntables, spot tape recorders, cartridge tape systems, remote amplifiers, remote control systems, frequency and modulation monitors, limiting and leveling amplifiers, plus other representative broadcast equipment

**East Exhibit Hall—Space 9-E  
GENERAL ELECTRIC  
Defense Electronics Div.  
Technical Products Operation**

Electronics Park  
Syracuse, N. Y.

REPRESENTATIVES: Dr. George L. Haller, vice president and general manager—Defense Electronics Div.; Technical Products Operation: R. L. Casselberry, general manager; H. E. Smith, manager marketing; Harold B. Towlson, manager, engineering; J. Wall, manager sales, broadcast equipment; C. J. Simon, manager, market development; A. F. Carl, manager, manufacturing; M. R. Duncan, manager, customer services; Francis L. Robinson, legal counsel

PRODUCTS: 35 kw, vhf, high channel tv amplifier, 5-1 kw, vhf, high channel tv transmitter, Full sized section of vhf and microwave helical antennas, portable and rack mounted 2000 mc relay, new microwave repeater, (3) I-O color camera, new 3" I.O. b&w camera, new

4½" I-O, b&w camera, special live vidicon camera, film vidicon camera, b&w continuous motion film projector, film center multiplexer, b&w calibration monitor, complete line tv utility monitors, relay switching system, transistorized sync generator, audio console—transistorized, remote audio amplifier—transistorized, complete line of audio equipment, new educational tv studio package

**West Exhibit Hall—Space 60-W  
GENERAL ELECTRONIC  
LABORATORIES**

18 Ames St.  
Cambridge 42, Mass.

REPRESENTATIVES: Sal Fulchino, Phil Hayden, Bill Dunbar, Bob Leedham, Jack Lankford, Charlie Chrismon, John Felthouse

PRODUCTS: Fm transmitters; 1 kw, 5 kw, 15 kw, 30 kw; stereo generators, SCA generators, fm SCA relay receiver, rust remote control equipment

**East Exhibit Hall—Space 12-E  
GPL DIVISION—GENERAL  
PRECISION**

63 Bedford Rd.  
Pleasantville, N. Y.

REPRESENTATIVES: N. M. Marshall, A. G. Balletta, L. L. Pourciau, A. F. Brundage, A. J. Smith

PRODUCTS: Model PA-550 high resolution vidicon film chain, model PA-200 35mm telcast projectors, studio & remote vidicon camera chains, video recorders, sync generators, video switches, video & pulse distribution amplifiers, wideband STL microwave systems

**West Exhibit Hall—Space 30-W  
INTERNATIONAL BUSINESS  
MACHINES CORP.**

590 Madison Ave.  
New York 22, N. Y.

REPRESENTATIVES: I. D. Robertson, P. Willis, F. Morgan, E. Klis

PRODUCTS: Data processing equipment, demonstrating automatic program logging, billing, availabilities and analysis

**West Exhibit Hall—Space 39-W  
INTERNATIONAL GOOD MUSIC**

1610 Home Rd.  
P.O. Box 943  
Bellingham, Wash.

REPRESENTATIVES: Rogan Jones, John D. Tuttle, Harry Patterson, Wil



liam Evans, Irving Law, Hamilton Brosious, Danny Coulthurst

**PRODUCTS:** IGM Simplimation (automation equipment), programing, Heritage Representatives

**West Exhibit Hall—Space 42-W  
ITA ELECTRONICS CORP.**

130 E. Baltimore Ave.  
Lansdowne, Pa.

**REPRESENTATIVES:** Bernard Wise, president; Henry E. Rhea, assistant to president; Allan S. Timms, eastern regional manager; R. Paul Comstock, Jr., western regional manager; Joseph Novik, manager; Robert Ware, Tom Magowan, John P. Burke, Chester Siegrist, Tom Fleet, Ted Overbey, Lewis Denes, Robert L. Weeks, Linton D. Hargreaves, James Baker, product manager; Joseph Roberts, Juan Chibrando, Merrill Lamont, William Spry, Phillip Sam, Paul Sam, Robert Jordan, Stanley Friedman

**PRODUCTS:** Fm broadcast transmitters, fm multiplex equipment, am broadcast transmitters, consoles, audio equipment, automation equipment, remote control equipment, cartridge equipment, uhf-tv transmitters, accessories

**West Exhibit Hall—Space 37-W  
ITEK ELECTRO-PRODUCTS**

75 Cambridge Parkway  
Cambridge 42, Mass.

**REPRESENTATIVES:** Samuel Card, William Stern, Peter Dudeney, Cleo Betts, Carlton Davis, Hugh Ware, John Hardy

**PRODUCTS:** Itek wireless microphone system, a new high-quality unit expressly designed for tv broadcasting, in studio and out. Features high power, exceptional fidelity, diversity reception and a complete line of accessories

**West Exhibit Hall—Space 36-W  
JAMPRO ANTENNA**

7500—14th Ave.  
Sacramento 20, Cal.

**REPRESENTATIVES:** Peter Onnigian, general manager; Larry Seese, field service engineer; Taro Yodokawa, production manager

**PRODUCTS:** For tv: omni-directional transmitting antennas for channels 2-13, with power ratings of 12 and 50 kw, v diplexers, single line notch diplexers and harmonic filters, two kmc microwave parabolic antennas, coaxial transmission line and fittings, vhf translator antennas

For fm: high power uhf tv standby

antennas; high gain, wide band fm antennas designed for fm stereo broadcasting; complete line, up to 20 bays, vertically polarized as well as conventional types, directional fm antennas; fm diplexers and multiplexers; high attenuation, high power fm harmonic filters; co-axial transmission line and fittings

**West Exhibit Hall—Space 62-W  
JOHNSON ELECTRONICS**

62 South Highway 17-92  
Box 17  
Casselberry, Fla.

**REPRESENTATIVES:** Eugene S. Johnson, Eugene C. Johnson, Clyde Redwine, R. L. Weber

**PRODUCTS:** Transistorized amplifiers, tuners, receivers, combinations and PA podium

**East Exhibit Hall—Space 1-E  
KLIEGL BROS.**

321 West 50th St.  
New York 19, N. Y.

**REPRESENTATIVES:** Herbert R. More, mgr. television dept.; Wm. Morris, Lawrence Schaefer, Alwin Lassiter

**PRODUCTS:** Kliegl Bros. manufactures a complete line of tv lighting fixtures, accessories, wiring devices and lighting selection and control equipment for monochrome and color telecasting. The new and revolutionary SCR semiconductor dimmer using the silicon controlled rectifier will be featured. Assistance in the planning of lighting and associated facilities is available

**West Exhibit Hall—Space 59-W  
MACARTA**

4021 Fleur Drive  
Des Moines 15, Iowa

**REPRESENTATIVES:** G. D. Andrews, president; P. H. Vernon, vice-president; Gren Andrews, Lynn Kruger, L. R. (Doc) Lemon, W. F. Muller, Del Blomstrom, William E. Moulic, Robert J. Moulic, Edison Moulic, John Burmeister, Roy Grubel

**PRODUCTS:** Automatic magnetic tape cartridge recording and playback equipment; automatic tape magazine reconditioning and reloading

**West Exhibit Hall—Space 35-W  
MAGNE-TRONICS**

49 West 45th St.  
New York 36, N. Y.

**REPRESENTATIVES:** Thomas L. Clarke, Jr., president; Joseph F. Hards, vice president; Alfred J. Kendrick, sales manager

**PRODUCTS:** Magne-Tronics automated

taped radio-music program service, automated equipment, motivational background music service for fm multiplexing and/or wired line transmission

**West Exhibit Hall—Space 32-W  
McMARTIN INDUSTRIES**

(formerly Continental Mfg., Inc.)  
1612 California St.  
Omaha, Neb.

**REPRESENTATIVES:** Ray B. McMartin, president; Leonard E. Hedlund, chief engineer; Ray M. Unrath, product and sales promotion mgr; Duane Haverly, Kansas City sales representative; Tom Ellis, Chicago sales representative; Rod Maddison, Canadian sales representative; A. B. Clapp, Canadian sales representative; Bill Keene, Boston sales representative; A. W. Cresson, North Carolina sales representative; Joel Joseph, East Coast sales representative; Ken Wyborny, Texas sales representative; Jack Carter, West Coast sales representative; W. I. Peck, Seattle sales representative; Lyle O. Keys, Salt Lake sales representative; Clyde Heck, broadcast engineer (Omaha office); Mike Schmitz, purchasing agent (Omaha office)

**PRODUCTS:** Frequency monitors, modulation monitors, SCA-multiplex monitors, stereo monitors, RF amplifiers, fm multiplex receivers (tubed and/or transistorized), fm stereo adapters, STL receivers, uhf-vhf communication receivers, audio PA amplifiers—transistorized

**West Exhibit Hall—Space 25-W  
MINNESOTA MINING &  
MANUFACTURING**

Magnetic Products Division  
900 Bush Ave.  
St. Paul 6, Minn.

**REPRESENTATIVES:** W. H. Madden, R. J. Ferderer, F. J. Watson, P. B. Van Deventer, F. T. J. Madden, S. D. Smith, D. E. Rushin, W. I. Herriott, D. E. Denham

**PRODUCTS:** "Scotch" brand video tape, audible range tapes and related items

**West Exhibit Hall—Space 55-W  
MIRATEL ELECTRONICS**

1st St., S.E. & Richardson  
New Brighton, Minn.

**REPRESENTATIVES:** William S. Sadler, B. J. Klindworth, N. C. Ritter, Robert Willett, Wayne Mayer, Dan Schulte, Pete Vogelgesang, Bob Heydenberg, H. T. McAdams

**PRODUCTS:** Television video monitors,



**NEW** for '62

Complete up-to-date  
measurements of

**STATION COVERAGE**

*plus*

**STATION AUDIENCES**

All details available at  
NAB Convention, Chicago  
April 1 to 4, 1962

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**NSI**



Make Nielsen Suite 1000 at the Conrad Hilton  
your headquarters for facts . . . food . . . or fresh-up.



# NEW

## For station coverage...

(each county)

... let us show you how Nielsen Coverage Service '61 supplies answers about radio and tv station coverage and circulation... up-to-date authoritative facts, county-by-county, on total homes... tv homes... radio homes... all based on latest U.S. Census. And station coverages (daily, weekly; daytime, nighttime) as percentage levels and circulations of all reportable stations in the 50 States.

*plus*



NSI

# NEW

## For station audiences...

(each station)

... let us tell you about the new Nielsen Station Index *seasonal* measurements just released... reporting Metro-Area ratings, Station Totals, detailed composition of time-period audiences... for all measured tv and radio stations. Ask for the details and see for yourself why NSI is the accepted standard of station audience measurement.

# Nielsen Coverage Service Nielsen Station Index

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NCS and NSI are Registered Service Marks of A.C. Nielsen Company

conelrad equipment, audio operated relays, program failure alarm, citizens band transceivers, broadcast translators

**West Exhibit Hall—Space 51-W  
MOSELEY ASSOCIATES**

4416 Hollister Ave.  
P.O. Box 3182  
Santa Barbara, Cal.

**REPRESENTATIVES:** John A. Moseley, president; Howard M. Hamm, Jr., engineering manager

**PRODUCTS:** Radio remote control systems, wire remote control system, SCA subcarrier generator, fm stereo generator, 10 watt fm exciter

**West Exhibit Hall—Spaces 44-W 45-W  
OZALID PRODUCTS  
GENERAL ANILINE & FILM**

Johnson City, N. Y.

**REPRESENTATIVE:** Richard Lyman, national representative to broadcasting industry

**PRODUCTS:** Ozalid duplicating equipment and materials for copy systems, especially useful for special broadcasting requirements such as availabilities, control, order-invoicing, and traffic control; Ansco professional film products for broadcasting industry

**East Exhibit Hall—Space 8-E  
PROGRAMATIC BROADCASTING  
SERVICE**

229 Park Ave. So.  
New York 3, N. Y.

**REPRESENTATIVES:** John Esau, Robert E. Fender, Gus Weber, J. W. Roberts, Dave Bain

**PRODUCTS:** Automated radio equipment and taped O-Vation music, a division of Muzak Corporation

**East Exhibit Hall—Space 5-E, 6-E  
and 10-E**

**RADIO CORPORATION OF AMERICA**

Broadcast & Communications Products Div.  
Front & Cooper Sts.  
Camden, N. J.

**REPRESENTATIVES:** C. H. Colledge, vice president & general manager, broadcast & communications products division; A. F. Inglis, manager, CCTV and recording products; J. P. Taylor, manager, marketing administration; E. C. Tracy, manager, broadcast equipment marketing department; M. A. Trainer, manager international operations liaison; V. E. Trouant, chief engineer, broadcast and communications products; P. Bergquist, manager sales, CCTV and recording products; J. Cassidy, manager—merchandising closed circuit; E. J. Dudley, administrator

press relations; P. A. Greenmeyer, manager broadcast and closed circuit advertising; J. L. Grever, marketing manager, electronic recording products; E. T. Griffith, manager, customer relations and sales services; J. E. Hill, manager, northern field sales; E. N. Luddy, manager, broadcast transmitting equipment merchandising; A. Miller, manager film recording & tv systems operations; R. J. Newman, manager southern & western field sales; D. Pratt, manager broadcast field sales; W. B. Varnum, manager studio equipment merchandising; W. K. Charles, sales manager western district CCTV & recording products; R. T. Kohler, sales manager eastern district CCTV & recording products; N. VanderDussen, sales manager, central district CCTV & recording products

**PRODUCTS:** Monochrome and color television equipment, uhf and vhf television transmitters, am/fm transmitters, television tape equipment, audio equipment, monitoring equipment and test equipment for am, fm and tv stations, Television mobile equipment, tv cameras, control room equipment, Am, fm and tv antenna systems, transmission line, tower lighting and accessories, Radio and tv station automation equipment, microwave relay equipment

**East Exhibit Hall—Space 18-E  
RAYTHEON**

Equipment Division  
1415 Boston-Providence Tpke.  
Norwood, Mass.

**REPRESENTATIVES:** George Hinkley, Don Smith, Henry Geist, Robert Lingle, Robert Keller, Hugh Baunon, Gene Love, Phil Cass

**PRODUCTS:** KTR Microwave television relay systems for intercity relay remote pick-up or STL applications, 7,000 and 13,000 Mc. portable and rack-mounted for NTSC color and simultaneous audio, TMA program audio channel units for application to existing systems, Microwave waveguide accessories, including antennas, waveguide, duplexers, etc.

**East Exhibit Hall—Space 17-E  
SARKES TARZIAN**

East Hillside Dr.  
Bloomington, Ind.

**REPRESENTATIVES:** Biagio Presti, manager; Russ Ide, marketing manager; Neff Cox, Jr., merchandising manager; Wendell Fuller, manager—engineering and production; Dale Buzan,

manager—studio equipment engineering; John Guthrie, manager—test, field service; Bill Tarr, Jack Roden, Morrell Beavers, Nubar Donoyan, Dale Matheny, Dick Swan, Jesse Durbin, Dave Link, Lou Hildinger, Charles Moore, Joe Phillippi, Nelson Alquist, Bob McCoy, Miles Blazek, Dave Shelley

**PRODUCTS:** Super studio vidicon camera, super film vidicon camera system, solid state vertical interval switching system, heterodyne microwave relay system

**West Exhibit Hall—Space 52-W  
SCHAFFER ELECTRONICS**

235 South Third St.  
Burbank, Cal.

**REPRESENTATIVES:** Paul C. Schaffer, James Harford, Dallas Barnard

**PRODUCTS:** Automatic programing systems, automatic spotter, automatic program preparation system, remote control equipment

**West Exhibit Hall—Space 63-W  
SCULLY RECORDING  
INSTRUMENTS**

62 Walter St.  
Bridgeport 8, Conn.

**West Exhibit Hall—Space 48-W  
THE SOUNDSCRIBER**

6 Middletown Ave.  
North Haven, Conn.

**REPRESENTATIVES:** Fred Biertuempfel, R. A. Sander, J. Pavlisko

**PRODUCTS:** Reference recorders magnetic tape, 24 hours continuous time identified

**East Exhibit Hall—Space 15-E  
STANDARD ELECTRONICS**

Route 524—Lakewood Rd.  
Farmingdale, N. J.

**REPRESENTATIVES:** William J. LaHiff, Joseph M. Noll, Joseph Ewansky, Michael Zullo, Jos. DeBragga, H. Duncan Peckham, Michael Sajor, Felix Vecchia, Jim Filippo, Chester Faison, Gordon Ross, Beecher Hayford, Lyle Keys, James Tharpe, Teresa Carlson, Mike Lombardi, M. Kraus, E. Biondo, P. Collalto

**PRODUCTS:** Exhibiting—all new space saving equipment; 250 watt fm transmitter for stereo or multiplex; 5 kw fm transmitter for stereo or multiplex; 1 kw fm transmitter; fm Serrasoid (R) replacement modulator for fm/fm stereo and multiplex use—for modernizing Western Electric and other fm



transmitters; stereo generator; 25 kw tv amplifier; add-a-unit patchover

**East Exhibit Hall—Space 4-E  
SURROUNDING SOUND**

5757 Santa Monica Blvd.  
Hollywood 38, Cal.

**West Exhibit Hall—Space 28-W  
TEKTRONIX**

P.O. Box 500  
Beaverton, Ore.

**REPRESENTATIVES:** Charles Rhodes, Larry Biggs, Keith Williams, Ralph Ebert, Ted Anderson, Cliff Briesenick, Irv Chambers, Frank Elardo, Terrell Jamison, Bob Seaberg

**PRODUCTS:** Video-waveform monitors, vectorscope for color tv phase measurements, video plug-in unit for tektronix oscilloscopes, oscilloscope trace-recording camera, tv and bc test equipment—generators, amplifiers; etc., scope-mobiles (oscilloscope carts), auxiliary test equipment

**East Exhibit Hall—Space 2-E  
TELECHROME MANUFACTURING**

(See listing Tellemet Corp.)

**East Exhibit Hall—Space 2-E  
TELEMET CORPORATION**

185 Dixon Ave.  
Amityville, L. I., N. Y.

**REPRESENTATIVES:** G. M. Giannini, G. R. Tingley, J. Horowitz, Don Dudley, Dave Chapman, S. S. Krinsky, S. Gunston

**PRODUCTS:** Telechrome will demonstrate a number of its latest equipment developments which have extensive applications in the field of color tv and broadcasting equipment, video transmission facilities and testing. The most prominent of these are as follows: Transistorized video test signal generator, transistorized video distribution amplifier, transistorized pulse distribution amplifier, time domain corrector, special effects generator with fader, video transmission test set, video transmission test signal receiver, EIA sync generator with vertical interval keyer, vertical interval signal keyer, sine-squared window generator

**East Exhibit Hall—Space 11-E  
TELEPROMPTER CORPORATION**

50 West 44th St.  
New York 36, N. Y.

**REPRESENTATIVES:** George Andros, Ted Boismean, Irving B. Kahn, Gerald

G. Griffin, Herbert Nettleton, Monroe M. Rifkin

**PRODUCTS:** Telepro 6000; 3½ x 4 slide projector with RA-60 random select changer; TelePrompter Mod V; Amphicon 200 large screen television projector

**West Exhibit Hall—Space 33-W  
THE TELEQUIP CO.**

336 East 50th St.  
New York 17, N. Y.

**REPRESENTATIVES:** John W. Schlager, Howard L. Ryder, John J. Camarda, Joseph Gonzales, Derek Clowes

**PRODUCTS:** Telequip is displaying a completely new line of tv studio lighting and portable lighting for remote and newsfilm applications. Other new products displayed: 16mm tv intermittent projector, 8-inch desk-top "bullet" video monitor, and an upright kinescope recorder

**East Exhibit Hall—Space 3-E  
TELESCRIPT-CSP**

155 West 72nd St.  
New York 23, N. Y.

**REPRESENTATIVES:** Peter Jackson, Robert Swanson

**PRODUCTS:** Dual head rear screen projector, single head rear screen projector, tv studio prompting equipment

**West Exhibit Hall—Space 24-W  
THOMPSON RAMO WOOLDRIDGE  
DAGE DIVISION**

455 Sheridan Ave.  
Michigan City, Ind.

**REPRESENTATIVES:** W. G. Gordon, W. E. Smith, W. W. Elmendorf, J. A. Rickel, J. Campbell, B. Keach, D. Bowditch, C. Wenzinger, C. Hayworth, J. Alinsky, B. Relyca, D. Schonmeyer, C. Kennedy

**PRODUCTS:** Self-contained EIA camera, switching matrix, STA-Vamp

**West Exhibit Hall—Space 41-W  
TOWER COMMUNICATIONS**

2700 Hawkeye Dr.  
Sioux City, Ia.

**REPRESENTATIVES:** M. M. Lasensky, E. H. Moore, G. S. Chesen, H. Fair, L. J. Tokarczyk, J. E. Skarda, G. C. Lasensky

**PRODUCTS:** Towers, microwave, am, fm, tv, microwave passive reflectors, portable prebuilt buildings, parabolomes, erection & installation services

**West Exhibit Hall—Space 38-W  
UTILITY TOWER**

3140 N.W. 38th St.  
Oklahoma City, Okla.

**REPRESENTATIVES:** C. E. Nelson, Jerry Nelson, V. G. Duvall, Pat Duvall, D. D. Gironx, M. N. Sholar, J. D. Nelson

**PRODUCTS:** Manufacture and installation of all types of radio, tv, microwave towers

**East Exhibit Hall—Space 14-E  
VISUAL ELECTRONICS**

356 West 40th St.  
New York 18, N. Y.

**REPRESENTATIVES:** James B. Tharpe, John B. Gallagher, F. Cecil Grace, Jess Rafsky, Charles E. Spicer, Leo L. Darrigo, Robert Bollen, George H. Wagner, Donald Quinlan, Richard Koplit, Morris A. Mayers, Hendrik J. Antonisse, Felix Bonvouloir, Shirley Bonvouloir, A. W. Greeson, A. R. Hopkins, Wayne Marcy, Richard Witkovski, Lyle O. Keys, Alfred M. Kallman, Leroy Kilpatrick

**PRODUCTS:** Tv program automation systems, a complete line of modular transistorized tv broadcast master control equipment including video switchers, video and pulse distribution amplifiers, sync generators with built-in gen lock, mixing amplifiers, etc.; GPL high resolution vidicon film system, English electric valve 3" and 4½" image orthicon tubes, Fayag master studio clock system, conrac picture monitor line, eastman 16mm tv projectors, Smith-Florence fault-finder, Prodelin transmission line, Decca weather radar, power sources all transistorized power supply systems, fm stereo equipment; multiplex receivers, Spotmaster tape cartridge machines, Altec audio consoles and microphones, Nems-Clarke field strength meter, audiomotion tape players for background music, Comrex wireless microphones

**West Exhibit Hall—Space 21-W  
VITRO ELECTRONICS**

919 Jesup-Blair Dr.  
Silver Spring, Md.

**REPRESENTATIVES:** John Birch, senior engineer; K. B. Booth, sales engineer; J. A. Smith, sales engineer; R. C. Curry, assistant director of product sales; K. B. Redding, director of product sales

**PRODUCTS:** Tv and fm rebroadcast receivers, field intensity meters, phase meters, patch panels, special consoles



**WNEW**

**NEW YORK**

**WIP**

**PHILADELPHIA**

**KMBC**

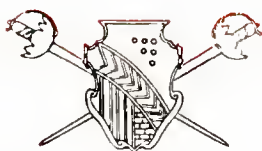
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Our Thought for Today:

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Martin Himmel  
David Edell  
Robert A. Conn



## Everybody leans towards Groucho

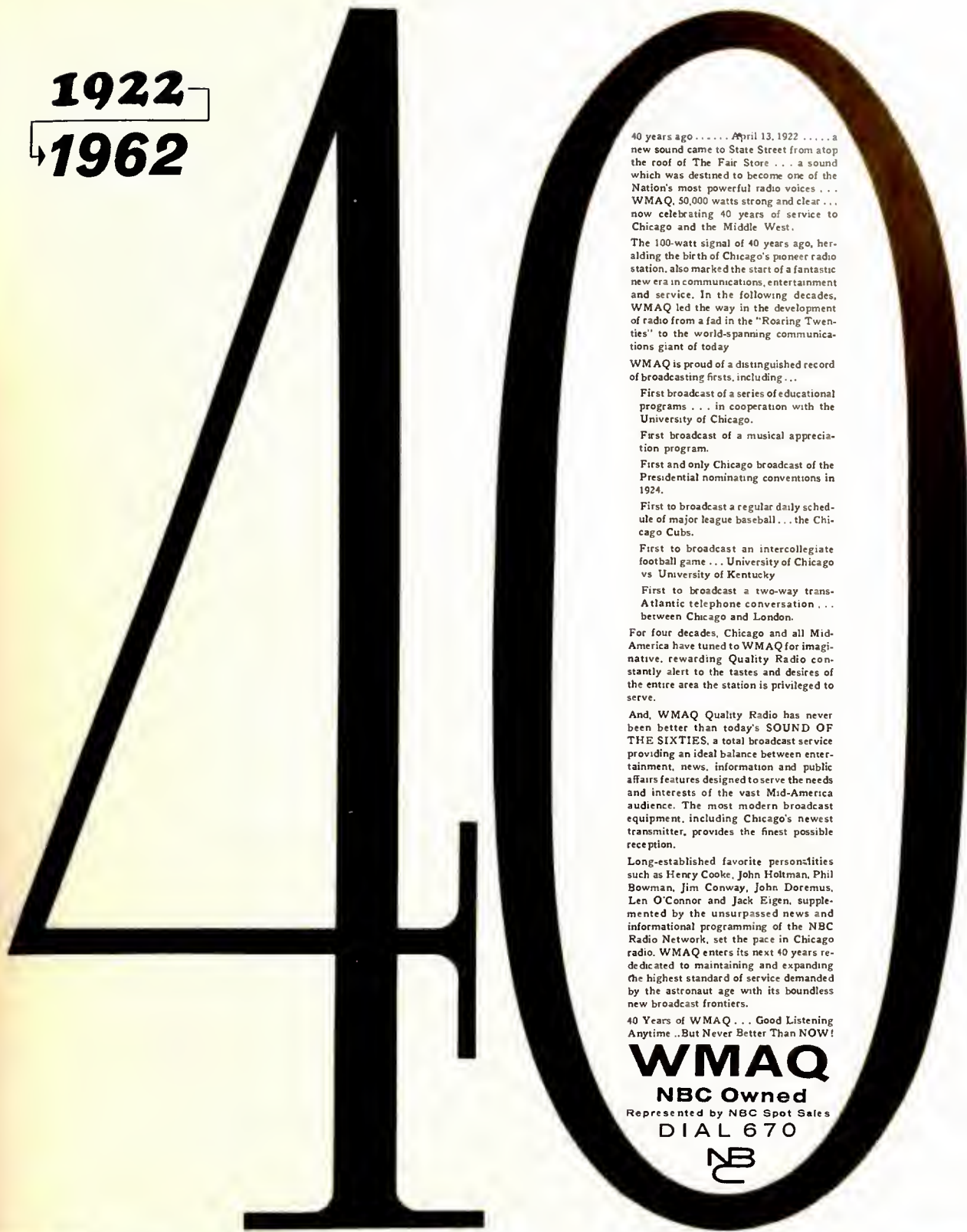
In Baltimore and Boston and Detroit and Minneapolis-St. Paul and New Orleans and Seattle and Washington, D.C., and all around the country—bigger and bigger audiences are leaning towards “The Best of Groucho”

■ Take Seattle—from December to January in ARB, Groucho’s rating upped 11 points, from 16 to 27! He tightened his first-place hold on Boston when he rose to 22. He’s the new leader in New Orleans with a three-point gain. And in Washington, D.C., he added 66% to his rating. ■ “The Best of Groucho” gives you 250 of the very best from Groucho’s 11-year network comedy hit. And by what’s happened to date, it makes a powerhouse series for daytime stripping! Give the people in your area a chance, and they’ll tilt Groucho’s way too. In big numbers! Get the details from . . .

NBC FILM



**1922**  
→ **1962**



40 years ago . . . . . April 13, 1922 . . . . . a new sound came to State Street from atop the roof of The Fair Store . . . a sound which was destined to become one of the Nation's most powerful radio voices . . . WMAQ, 50,000 watts strong and clear . . . now celebrating 40 years of service to Chicago and the Middle West.

The 100-watt signal of 40 years ago, heralding the birth of Chicago's pioneer radio station, also marked the start of a fantastic new era in communications, entertainment and service. In the following decades, WMAQ led the way in the development of radio from a fad in the "Roaring Twenties" to the world-spanning communications giant of today.

WMAQ is proud of a distinguished record of broadcasting firsts, including . . .

First broadcast of a series of educational programs . . . in cooperation with the University of Chicago.

First broadcast of a musical appreciation program.

First and only Chicago broadcast of the Presidential nominating conventions in 1924.

First to broadcast a regular daily schedule of major league baseball . . . the Chicago Cubs.

First to broadcast an intercollegiate football game . . . University of Chicago vs. University of Kentucky.

First to broadcast a two-way trans-Atlantic telephone conversation . . . between Chicago and London.

For four decades, Chicago and all Mid-America have tuned to WMAQ for imaginative, rewarding Quality Radio constantly alert to the tastes and desires of the entire area the station is privileged to serve.

And, WMAQ Quality Radio has never been better than today's SOUND OF THE SIXTIES, a total broadcast service providing an ideal balance between entertainment, news, information and public affairs features designed to serve the needs and interests of the vast Mid-America audience. The most modern broadcast equipment, including Chicago's newest transmitter, provides the finest possible reception.

Long-established favorite personalities such as Henry Cooke, John Holtman, Phil Bowman, Jim Conway, John Doremus, Len O'Connor and Jack Egan, supplemented by the unsurpassed news and informational programming of the NBC Radio Network, set the pace in Chicago radio. WMAQ enters its next 40 years rededicated to maintaining and expanding the highest standard of service demanded by the astronaut age with its boundless new broadcast frontiers.

40 Years of WMAQ . . . Good Listening Anytime . . . But Never Better Than NOW!

**WMAQ**

**NBC Owned**

Represented by NBC Spot Sales

**DIAL 670**



**Henry Cooke**  
6:00-9:55 a.m.  
Monday thru Friday  
Saturday too  
6:00-9:00 a.m.



**John Holtman**  
10:05-11:55 a.m.  
Monday  
thru  
Friday



**Phil Bowman**  
12:05-1:55 p.m.  
Monday  
thru  
Saturday



**Jim Conway**  
2:05-3:55 p.m.  
Monday  
thru  
Friday



**John Doremus**  
4:05-5:55 p.m.  
Monday thru Saturday  
7:05-10:30 p.m.  
weekdays



**Len O'Connor**  
6:45 p.m.  
Monday  
thru  
Friday



**Jack Egan**  
11:15 p.m.-1:30 a.m.  
Monday  
thru  
Saturday

# SPONSOR WEEK WRAP-UP

## NAB

(Continued from page 12, col. 2)

hibitions, displays, and other events.

About 30 equipment manufacturers and suppliers are expected to utilize 27,000 square feet of exhibition space.

More than 75 hospitality suites will be in operation. Station representatives will have about 30 suites, film syndicators about 15, and program services about 10. Networks, trade associations, research-promotion companies, and broadcast advertising services will maintain suites.

## Advertisers

Rexall (BBDO) is using network tv and radio exclusively to promote its annual "penny sale."

The money is in scatter plans on daytime tv and participations on four radio networks.

Incidentally, Rexall has no plans as yet for fall network tv.

**Campaigns:** **Campbell Soup** is using heavy tv support during April and May to promote its four bean products. Taking advantage of spring-time interest in baseball, commercials, both network and spot, will feature Mickey Mantle offering an



**MISS NBC** was selected at the New York Toy Fair recently. She's Yardena, a veteran of the Israeli army and now a U. S. actress

**DEBUT PARTY** for Wheeling Steel, new sponsor of "Meet the Press" on WTRF-TV, Wheeling, brought together (l-r) Louis Ergmann, NBC Sales; Robert W. Ferguson, station executive vice president; Edward Peck, advertising manager of Wheeling Steel, and Edward Combstock, Cunningham & Walsh vice president. Executives discuss the company's new advertising vehicle



**BIRTHDAY** greetings to WIL, St. Louis, came in the form of this huge cake from the Sheraton-Jefferson Hotel. Standing guard are (l-r) Bill McKibben, assistant to the managing dir. of WIL; John F. Box, Jr., managing dir. of the Balaban Stations; Andy Pennella, gen. mgr. of the hotel; Henry Verhey, pastry chef; Dick Drury, program dir. of the station





official league baseball for \$1 and any three labels from the beans . . . Network tv will be the core of a spring-summer push by **Pharmacraft** to introduce nationally its Allerst Allergy Tablets. Participation in 14 ABC TV nighttime shows begin 1 April, augmented in major spot markets. Papert, Koenig, Lois is the agency.

**PEOPLE ON THE MOVE:** E. Clinton Frank to regional commercial manager for Raytheon . . . Robert M. Slater to manager for corporate advertising and sales promotion for Allied Chemical . . . Thomas M. Behan to manager of advertising

and sales promotion for the newly-formed Micro-Data division of Bell & Howell . . . **J. Keith Deay** to marketing manager for the pharmaceutical department of American Cyanamid's International division . . . **Paul F. Dixon** to the new post of director of market development for Schick.

## Agencies

**BBDO** has taken the lid off a veritable cloak-and-dagger affair it's been conducting in Utica, New York.

For the better part of a year, the agency has been sponsoring a first-run adventure show on WKTV as a sort of laboratory experiment on the

effectiveness of commercials.

Called Channel One, the experiment included a random sample of unsuspecting viewers in the market taken after each show to determine such things as comparative performance of 30- and 60-second commercials, back-to-back 30's, combinations of compatible and incompatible products within the same clip, etc.

**Major expansion** by **George Green Associates** includes the opening of six new offices, a Latin American division, five executive changes and the opening of new film studios.

The new offices are in San Fran-



**FREEDOM** documents reprinted by Storer and the Freedom Foundation are given Cleveland Mayor Anthony Celebrezze by James P. Storer, WJW assistant gen. mgr.



**MERIT AWARD** from the American Optometric Assn. for WDC, Washington for cooperation on vision to pres. Ben Strouse (r) by district pres. Dr. John Greenwood

**ESSAY** winner Ellen Coyne accepts prize from William B. McGrath, WHDH (AM & TV), Boston, v.p. and managing dir., and Msgr. Timothy F. O'Leary, superintendent, Archdiocesan Schools. Looking on are John C. Dowd, pres. of John C. Dowd Co. (l) and Crawford Ferguson, pres. of Martin L. Hall Co. The essay topic was "The Alliance for Progress"



**UP AT BAT** for 10 of the Louisville Colonels baseball games on WAVE-TV is Sterling Beer distributor John Martin (l) who signs on the dotted line which team gen. mgr. Danny O'Brien (r) points out. Ed Kallay (c), stn. sports dir., will call the play-by-play for all the 10 games



cisco, Washington, Chicago, Dallas and Toronto, and new European headquarters in Paris.

Eli "Buck" Canel will direct the Latin American division. Executive changes include: Jack Coneybear from v.p. to executive v.p. and account supervisor; Roy V. Smith from station relations director to director of radio-tv.

**Agency appointments:** The Wolf Corp. to **Albert Frank-Guenther Law** . . . Canned Bread Co. to **Lambert & Feasley** . . . The California Avocado Advisory Board to **McCann-Erickson** . . . Fort Howard Paper Co., Green Bay, to **Earle Ludgin & Co.** . . . Swift & Co. to **McCann-Erickson**, Chicago for its Pet Food division (\$500,000-\$750,000), from **Dancer-Fitzgerald-Sample**, effective 1 April.

**Divorcement:** Seiberling Rubber and its agency since 1934, **Meldrum & Fewsmith**, Cleveland. Account is in the neighborhood of \$375,000.

**International note:** A new public relations network established by the **London office of Y&R** will serve the agency's clients in Finland, Sweden, Denmark, Germany, Holland, Belgium, France and Spain. Plans include extension to cover Italy and Switzerland.

**Executive changes:** **John H. Willmarth**, president of **Earle Ludgin & Co.**, Chicago, is retiring. **David G. Watrous** takes his place while **George A. Rink** becomes executive v.p. and **Hugh Wells** assumes the direction of all creative operations.

**New v.p.'s:** **Reggie Schuebel** at North Advertising, New York, for tv, radio, and media . . . **Joseph J. Seregny** at Y&R, Detroit . . . **Dick Sloan** at the Jack Wyatt Co. . . . **Patrick D. Beece** at MacManus, John & Adams . . . **Jack Flatley** at Gourfain-Loeff . . . **John J. Calnan**, and **Harold Kaufman** at the Chicago office of NL&B and **Joseph A. La Rosa** of NL&B, New York . . . **Austin L. D'Alton** at McCann-Erickson, Chicago . . . **Albert J. Durante**, promotion and public relations director for

tv at J. Walter Thompson, to executive v.p. and member of the board at Birmingham, Castleman & Pierce.

**PEOPLE ON THE MOVE:** **T. R. Snyder** to the Rambler account group at Geyer, Morey, Madden & Ballard . . . **Gerry Sussman** to the copy staff of Wexton . . . **Walter G. Schilling** to creative department coordinator at Knox Reeves . . . **Gerald F. Gruggen** to account executive at Knox Reeves . . . **David A. Hallack** to supervisor of public relations and account executive and **William J. Luddy** to manager of public relations at Zimmer, Keller & Calvert, Detroit . . . **Jack Bucholtz** to regional account manager on the Busch Bavarian Beer account at Gardner . . . **Sterling R. Cassel** to media research manager on the Burgermeister Beer account and **John Cail** to marketing and merchandising on the account at Post & Morr, California . . . **Edmund G. Norwick, Jr.** to associate media director at Griswold-Eshleman . . . **Quentin Schweninger** to regional account executive on the Dodge account at BBDO, Los Angeles . . . **S. S. (Bud) Spences**, formerly west coast director of radio-tv for FC&B, to public relations director of Prudential Savings & Loan, San Gabriel.

## Tv Stations

Food products and toiletries goods were the leading product classifications on network tv in 1961, accounting for more than \$265 million in gross time billings.

According to LNA-BAR figures released by TvB, foods billed \$138,297,845, a rise of 20.5% over 1960, while toiletries billings were up 14.3% to \$126,963,586.

Product classes showing the biggest gains on network were building materials, up 110.1% to \$4,605,961 and sporting goods and toys, up 79.4% to \$5,756,104.

Leading network advertisers in the fourth quarter were P&G (\$11,764,295), American Home Products (\$9,188,927) and General Motors (\$7,667,543).

Top brands in the last quarter were Anacin (\$3,080,794), Camel

(\$2,381,310) and Chevrolet (\$2,349,045).

EIA has come up with a proposal which it hopes will counter-act the proposed all-channel set legislation or at least will act as a stalling device.

The industry group which represents receiver manufacturers and which is, obviously, opposed to the mandatory manufacturing bills, submitted its proposal to the Senate Communications Subcommittee and the House Commerce Committee.

The proposal: that the FCC, by virtue of its licensing power, insist that all vhf stations telecast simultaneously on both vhf and uhf. Once the public has a reason for buying all-channel receivers, EIA said, set makers will produce and promote them on their own.

**Kudos:** Michigan Governor John B. Swainson presented **WJRT**, Flint, with a special certificate of merit for the production of a documentary examining conditions at the Lapeer State Home and Training School . . . **WECT-TV**, Wilmington, won the coveted 1962 bronze School Bell award presented by the North Carolina Education Assn. for public service to the schools of the Tar Heel state.

**PEOPLE ON THE MOVE:** **Kenneth W. Stowman** to director of sales development for the Triangle Stations . . . **John P. Wiley** to national tv sales director at WRCV-TV and radio, Philadelphia . . . **Jay Nagle** to sports director at WSAZ-TV, Charleston . . . **Marvin Picard** to account executive at WBRC-TV, Birmingham . . . **Ha Gold**, formerly of Mutual, to head of public relations at Communications Industries Corp. . . . **Tom Bernstein** to the merchandising department of KHJ-TV and radio, Los Angeles . . . **Dick Wheeler** to news director at KOTV, Tulsa . . . **Jay M. Thorpe** to sales service manager at WTCN, Minneapolis . . . **John F. Cundiff** to general sales manager at WFIL-TV, Philadelphia . . . **Wallace Dunlap** to assistant sales manager of KDKA, Pittsburgh . . . **Dominic**

(Please turn to page 104)



# WASHINGTON WEEK

2 APRIL 1962

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The NAB convention, as often happens, convenes in another atmosphere of crisis: this time, the backdrop was the FCC move against several station licenses.

There was also the fact that it came during a pause in the Chicago local hearings.

The FCC has attempted to write off the Chicago hearings as an exploratory proposition. This appears almost incredible in the light of the fact that the Commission has announced it will **require stations to ascertain programing needs of their communities and then to draw up plans to meet those needs.**

It is also incredible in light of the fact that the case of Suburban Broadcasting vs. the FCC waits decision in the Appeals Court. Two of the three judges on this case of an FM station denied a brand new construction permit because it had not ascertained community needs were also judges in the Hartford pay-tv case.

This case appears **likely to test the FCC's power to require programing to meet community needs.** The precedent will have much influence even if the Supreme Court refuses to hear it, but may have tremendous importance if the highest court does hand down its own decision.

The three judges who decided in favor of the FCC's power to authorize pay-tv tossed in some gratuitous language indicating they believe the FCC has **legal power to watch programing both on pay and free tv.** With two of them on the FM case, there is reason to fear that FCC power over programing might be broadened by the eventual decision.

At the moment, the broadcasting industry is able to argue with considerable force that the FCC has no legal power to do what it is setting out to do. Much of the FCC position, most of it, rests on the Supreme Court Decision in the chain broadcasting case.

If the FM case decision adds to this old case a precedent for broad FCC power in this field, and if the Supreme Court refuses to hear the case (more so, if the highest court does hear it and agrees), **the fat is in the fire.** Even those commissioners who now resent FCC intrusion into programing **would be forced by legal precedent to weaken.**

Thus the Chicago hearings, in the middle of which is sandwiched the NAB convention, become very important indeed. This sort of performance **may become the order of the day given an adverse and broadly worded decision in the FM case.**

FCC is also prodded anew by Congress: Sen. John O. Pastore (D., R. I.) did more than shock NAB with his "tough" speech.

The time which has elapsed has made it clear that the "strong" regulators took aid and comfort from the remarks.

Within perhaps two weeks, NBC and CBS toppers will be on Sen. Dodd's (D., Conn.) hot seat, the one that burned Oliver Treyz.

Following what is expected to be the final segment of these hearings on tv in relation to juvenile delinquency, a **blistering report is almost certain.** Plus an added push for network regulation.

All of the heat doesn't come from the FCC, nor is all of it directed at broadcasters. **Advertisers appear due for buffeting by a heavier-hitting FTC.**

Most notable recent event at that agency has been the emergence of Philip Elmore as the "great dissenter," which every agency is supposed to have. But Elmore's dissents are **in the direction of tougher enforcement.** He is only one of three new frontier appointees, and the only one to adopt an extreme position.

However, there is solid evidence that it is Elmore who has administration backing, so for the **first time a "dissenter" may become a tale that wags the dog.**

# SPOT-SCOPE

2 APRIL 1962

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Even though spot tv sales for the current second quarter loom, at least for the top 20-30 markets, as the juiciest in years, it's a long way from a tight situation.

A cursory check with several top reps disclosed that there's plenty of attractive prime 20's available, whatwith the number of that category having been multiplied by two from the previous season to this one.

As one rep puts it, within the framework of the present profusion of 20's the situation can't be so tight that a spot advertiser finds himself stymied. It's a question of more assiduous shopping and the requirements of the immediate marketing objectives.

Two new products are taking appreciable steps in the direction of national and regional spot tv: Pharmacraft is going into major markets to launch its new Allerst Allergy tablets nationally and Babbitt has a regional campaign in the west for its new Vano Fabric Finisher.

Stretching their legs after an informal hiatus from the medium were several old-timers, including Ex-Lax, Rinso Blue and Waterman-Bic pens. And on the radio side Westinghouse is set to light-up the spot circuits in 130 markets for its appliance line.

For details of this and other spot activity of the past week see items below.

## SPOT TV BUYS

Welch Grape Juice Co. is making a splash in 31 markets for the juices, using daytime and fringe night minutes and breaks. It's a 17-week drive, with 30 April the start date. Richard K. Manoff is the agency and Len Ziegel is the buyer.

Procter & Gamble is also going into 31 markets for Cheer, out of Young & Rubicam. The campaign starts 9 April to run through the P&G year. Time segments: nighttime minutes. Buver: John Huegel.

Colgate-Palmolive is active on behalf of liquid Ajax in 17 markets. Schedules of day and night minutes began yesterday, 1 April, and are of undetermined length. Agency: Norman, Craig & Kummel. Buyer: Stan Yudin. C-P is also lining up minutes and I.D.'s for its Cue shampoo handled out of D'Arcy. It's going into selected markets for 39 weeks starting 15 April. Bob Lazetera is doing the buying.

Ex-Lax will use prime breaks and daytime and fringe nighttime minutes and I.D.'s in its 6-week campaign which gets started on 16 April. Eight markets have been earmarked so far. Agency: Warwick & Legler. Buver: Jim Kearns.

Pharmacraft Laboratories is going into major markets to launch its new Allerst Allergy tablets nationally after two years of test marketing. Campaign will be during the introduction and thereafter during peak pollen count periods. Time segments: fringe and prime time minutes. Agency: Papert. Koenig, Lois.

Quaker Oats Co. has placed schedules of prime minutes and 20's for its cereals in mid-western and eastern central states. Muffets runs for 26 weeks in 20-25 markets. Puffed Wheat and Puffed Rice are scheduled in 35-40 markets for 11 weeks. Buyer: Edith Hansen. Agency: Compton, Chicago.

Burnham & Morrill Co. is adding markets for its B&M baked beans. Schedules of prime 20's are presently being run in New England markets. Buyer: John Frank. Agency: John C. Dowd, Inc., Boston.

Mishawaka Rubber Co. has moved into about 60 markets with a spring campaign for Red Ball Jets sneakers. Kid show minutes will run for 13 weeks. Most markets are mid-western and western. Buyer: Harvey Mann. Agency: Campbell-Mithun, Chicago.

Cracker Jack is requesting avails for minutes and 20's in kid shows for test runs on Camp-



fire Marshmallows. Six markets are involved but schedules will be for 39 weeks, beginning mid-April. Agency: Leo Burnett. Buyer: Bob Bentley.

**Lever Bros.** is back on the buying line for Rinso Blue. Daytime I.D.'s and some fringe night-time will be used for a three-week flight which gets rolling on the 15th of the month in 11 markets. J. Walter Thompson is the agency. Buyer: Pete McLain.

**Lehn & Fink** will promote its Noreen hair coloring preparation in seven markets starting today, 2 April. The campaign will run for 10 weeks. Time segments: early and late evening minutes. Agency: Fuller & Smith & Ross.

**Bristol-Myers** is in for 52 weeks in selected markets for Bufferin. Schedules of nighttime minutes started yesterday, 1 April, with the buying done out of Young & Rubicam by Lorraine Ruggiero.

**United Biscuit Co.** is planning a new campaign for its regional products: Hekman cookies, east central markets; Supreme cookies, north central markets; Merchant cookies, west central markets. Schedules of minutes and 20's will be placed for 13 weeks. Buyers: Phil Lincoln. Agency: George H. Hartman Co., Chicago.

**Climalene Co.** is placing schedules for Bowlene cleaning fluid, in addition to schedules for Climalene which were reported here earlier. About 12 markets get day minutes and 20's to reach a housewife audience. Buyers: R. A. Washburn and Melba Byard. Agency: D'Arcy.

**E. J. Gallo Winery** has kicked off a campaign in western markets for its wines. Buy is for 13 weeks using fringe minutes and prime 20's and I.D.'s. Buyer: Beverly Krikac. Agency: BBDO, San Francisco.

**United Vintners, Inc.,** continues to add markets for its various wine products. Schedules of prime and fringe minutes are being bought for 13 weeks. Buyer: Clarice McCreary. Agency: Honig-Cooper & Harrington, San Francisco.

**General Mills, Inc.,** has set short flights for Wheaties in about 15 markets. The first flight began last month, a second one begins in April, and a third in May. Schedules are for day and late fringe night minutes using moderate frequencies. Buyer: Ron Thompson. Agency: Knox-Reeves, Minneapolis.

**Waterman-Bic Pen Co.** is using selected markets for a Bic ballpoint pens campaign. Placements are for 13 weeks using early and late night minutes. Buyer: Bob Mahlman. Agency: Ted Bates & Co., New York.

**Dutch Masters Cigar Co.** is buying various short schedules to support network buys for Harvester cigars. Moderate frequencies of prime 20's are being placed. Buyer: Elaine Art. Agency: Papert, Koenig, Lois, Inc., New York.

**B. T. Babbitt** will go into about 12 western markets later this month to promote its new product, Vano Fabric Finisher. Day and night minutes will be bought. Buyer: Alan Conner. Agency: Garfield, Hoffman & Conner, Inc., San Francisco.

## SPOT RADIO BUYS

**Westinghouse** is going into 130 markets to promote its appliance line, beginning 14 April. Day and drive-time minutes will run for three weeks. Buyer: John Curran. Agency: McCann-Erickson, New York.

**American Tobacco** has schedules for Dual Filter Tareyton in 30-35 markets, in addition to its placement for Lucky Strike reported here last week. Campaign starts mid-April and runs through the end of the year using traffic and day minutes. Buyer: George Blinn. Agency: Lawrence C. Gumbinner, New York.

**Ford Motor Co.** and Ford division are scheduling two-week flights around the country during early April. Ford Motor goes into 75-100 markets while Ford division will use their top 50 sales markets. Head buyer: Harold Veltman. Agency: J. Walter Thompson, New York.

**Massey Ferguson** is in selected farm markets on behalf of its tractors and implements. The promotion runs for 10 weeks, through May, using one-minute announcements in farm programming. Agency: Needham, Louis & Brorby.

# SPONSOR HEARS

2 APRIL 1962

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A rather curious bit of scuttlebutt circulating last week on Madison Avenue was that linking the names of Bristol-Myers and J. Walter Thompson.

JWT, so ran the report, could have a chunk of the Bristol-Myers business if it would arrange to unload Stripe (Lever) so that it might include Ipana.

Stripe has been with JWT every since its debut.

Latest rumor making the rounds about Pat Weaver (the one about ABC TV didn't work out) is that he's headed for a job with the Jock Whitney interests.

It would have to do with N. Y. Herald Tribune mainly.

This is the story of a California manufacturer, who got swept into the extreme rightist fandango and wanted to support it with a radio budget but was talked out of it by his agency.

The manufacturer had assented to paying for five five-minute broadcasts a week with anti-communism as the purported theme when the New York end of his agency got wind of what was going on.

There were hurried and somewhat frantic calls from the New York end against the adventure in terms of what the tieup might mean to business in other parts of the country.

It may be different with the new regime in power, but media at Colgate used to exercise a buying policy that brooked no exception.

It was this: pick up any tv spot if it comes in at a \$1.89 CPM.

A complaint among media people that's been growing in volume of recent months: the indifference shown by some tv stations in answering their mail.

In some agencies it's being said that if this capricious attitude isn't changed soon the situation can become distressing for the spot medium.

Remarked one agency executive: "When the rep is asked how unresponsiveness of his station can be rectified, he says he sympathizes with us, but he's in the same boat."

An NAB convention always serves as an apt occasion for nostalgia indulgence.

There may be some around the business still who can recall when such things as these occurred at an NAB national gathering:

- Stormy petrels assailing NBC for alleged arrogance and arbitrary tactics.
- Timebuyers like Linnea Nelson, Reggie Scheubel and Elizabeth Black were the belles of the ball.
- Powell Crosley, Jr., contributed an exotic touch to the delegates' entertainment by staging some prizefights. (That year the only foe from the floor was ASCAP.)
- A pre-Minow incumbent, Lawrence Fly, engaged in some salty oratorical crossfire with sundry broadcaster leaders.
- Included on the vaudeville bill, as provided by a network for the windup banquet was a troupe of midgets.
- The networks and reps virtually monopolized the hospitality suites.





70% of those who select WWDC are the family shopper\*

*One in a series on the  
fine art of broadcasting by*

# WWDC

RADIO WASHINGTON

*"the station that keeps people in mind"*

\*Trendex, Washington, D. C. Study, Nov. 1961

Represented nationally by John Blair & Co.



## WRAP-UP

(Continued from page 98)

Vignola to account executive at WKBW-TV, Buffalo.

## Station Transactions

The adman who teamed up with Duncan Hines to market his cake mixes, has moved into the tv field by buying WNCT-TV, Greenville, N. C. for \$2,556,000.

The new owner is Roy H. Park of Ithaca, N. Y. A Hartwell Campbell, general manager of WNCT-TV since it was organized in 1949, will be vice president and general manager and a member of the newly-created board of directors.

WHFC (AM) and WEHS (FM), Cicero-Chicago, was sold for \$1,000,000 to L&P Broadcasting Corp.

The seller is Richard W. Hoffman, director of several local papers. Principals of the new management are Leonard and Philip Chess, recording company executives.

Blackburn brokered the sale.

Multiple station operator Cy N. Bahakel has filed an application with the FCC for the acquisition of WDOO (AM & FM), Chattanooga, for \$225,000 from the Interstate Life Insurance Co.

Simultaneously, Bahakel also filed to sell WKOZ, Kosciusko to Mims Boswell, Jr. who has managed the station since 1954.

Negotiations and transactions were handled by Blackburn.

New fm outlet: William Thomas Hamilton, general manager of WNDU, (AM & TV), South Bend, announced the construction of fm facilities with the power of 20 kw.

## Radio Stations

Discounters, now the nation's fourth largest local retail category, are the targets of a new RAB presentation.

Touting radio as a natural for this high-traffic, low-margin industry, RAB pointed to the fact that 92%

of all women are reached by radio every week.

Ideas at work: WLWL, Minneapolis-St. Paul has initiated "Sigalert," an alerting system designed to keep listeners informed of emergency conditions . . . Crosley Broadcasting observed its 40th anniversary with special hour-long programs on WLW (AM & TV), Cincinnati, in addition to vignettes on the birthday throughout the broadcast schedule . . . WQXR, New York is attracting new subscribers to its monthly Program Guide through a free offer of "The Harvard Brief Dictionary of Music."

Happy anniversary: To WFIL, Philadelphia, on the air 40 years . . . To KICO, Calexico, which celebrates its 15th birthday on 6 April.

Kudos: Cecil Woodland, general manager of WEJL, Scranton, was named to a citizens participation committee to advise the Mayor on urban renewal . . . WOWO, Fort Wayne, threw a Hawaiian party to help program manager Cal Bollwinkel celebrate his 10th anniversary with the station . . . For the third consecutive year, Bob Steele, sports director of WTIC (AM & TV), Hartford, has been chosen Sportscaster of the Year for the state of Connecticut . . . WEEI, Boston, has received the Chester Cameron Stewart Award from the Massachusetts Council of Churches for its efforts on behalf of religious programming in 1961 . . . WABC, New York got The New March of Dimes Certificate of Appreciation for generous cooperation with the 1962 campaign . . . WBT, Charlotte, won the North Carolina School Bell Award . . . The Norfolk-Portsmouth Sales Executives Club awarded WTAR account executive Cabell Isphording The Distinguished Salesman's Award.

PEOPLE ON THE MOVE: Robert D. Burton to general sales manager at WJR, Detroit . . . Win Gould to sales service manager for WCBS, New York . . . James L. Barkley to account executive at WGGY, Minneapolis-St. Paul . . . Phil Beuth to local

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of meeting you at our  
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Stanley Whitaker  
Robert M. Baird  
John G. Williams  
1102 Healey Bldg.  
Jackson 5-1576

### BEVERLY HILLS

Colin M. Selph  
Calif. Bank Bldg.  
9441 Wilshire Blvd.  
Beverly Hills, Calif.  
CRestview 4-2770



sales manager at WTEN, Albany . . . **William T. Cole** to the sales staff of WDAS, Philadelphia . . . **Don Caron** and **Larry Kirby** to account executives at WPTR, Albany . . . **Robert C. Lloyd** to account executive at KMBC, Kansas City . . . **William Sherry** to account executive at WIBG, Philadelphia . . . **Jerome Horwitz, Jr.**, to account executive at WTOP, Washington, D. C. . . . **Pete Farrelly** to local sales manager of WIL, St. Louis . . . **Paul Downs** to general manager of WMAS, Wilmington . . . **Richard L. Branigan** to sales service at Broadcast Clearing House, New York . . . **Timothy D. O'Connor** to general manager of KFML, Denver.

## Networks

The ABC division of AB-PT reported record income in 1961 of \$254,280,000, an increase of \$31,800,000 over 1960.

The parent company also registered record gross income—\$363,100,000 compared with \$333,437,000. AB-PT net operating profit was \$9,906,000 or \$2.31 per share (vs. \$10,475,000 or \$2.46 per share) and net profit, including capital gains, increased to \$15,030,000 or \$3.51 per share from \$11,817,000 or \$2.78 per share.

New affiliate: WCHS-TV, Charleston, W. Va. has joined CBS TV, replacing WHTN-TV. It's effective 21 September.

**PEOPLE ON THE MOVE:** Robert F. Lewine has been appointed vice president-programs, Hollywood for CBS TV, replacing Guy della Cioppa whose resignation takes effect 15 May.

## Representatives

Traditional selling courses (i.e. logged devotion to a top 100 ranking based on total population) are being abandoned more and more by reps. There were two indications of this the past week. These were:

1) Weed released the first volume in a multi-volume series called "Met-

ropolitan Area Directory." Based on the Standard Statistical Metropolitan Area, the first part breaks down population into sex, race and age. One example that total population is often misleading: an advertiser who wants to reach the Negro market might reject Durham on the total basis (its 178th in the nation) but it ranks 70th in terms of Negro consumers.

2) A TvAR comparison of product usage and brand preference in its eight markets, which indicates sizable fluctuations between cities, although all are major metropolitan markets. For example: the leading dog food in Washington and Baltimore (Ken-L-Ration) ranks 14th in San Francisco.

Executive changes at John E. Pearson include the election of Joseph Savalli as president of the rep firm.

Savalli, also the company's principal stockholder, has been national director of the company's six offices.

Other appointments emanating from the recent Board meeting: Ralph N. Weil to chairman of the Board, Arnold Hartley and Allen E. Wolin to vice presidents.

One of the more clever coloring books around these days was created by Carol Creed, S.R.L.S.W., which stands for Station Rep's Long Suffering Wife.

A gag present for husband William A. Creed, the book is now providing, it is assumed, happy evenings for hundreds of agency and station men.

## Film

A major segment of Remco's expenditures for its spring toy campaign will involve ITC's "Supercar."

The toy firm, via Webb Associates, has signed for full sponsorship of the series in 13 top markets which, by the way, raises total sales on the series to 91 markets.

New properties: Association Films is distributing an hour-long, off-NBC documentary called "M.D. USA," originally on the "March of Medi-

cine" series. It was produced by Smith, Kline & French in cooperation with the AMA . . . NTA will launch a new color cartoon series at the NAB convention called "Tintin."

Sales: Ziv-UA's 78-episode "Lockup," now in its second run via Economee Programs, to WNEW-TV, New York . . . A new group of 55 post-1950 features from Allied Artists Television to WABC-TV, New York . . . CBS Films' "The Invisible City" to the Australian Broadcasting Commission . . . Ziv-UA's "Keyhole" to WOR-TV, New York and WDSU-TV, New Orleans.

## Public Service

Starting this month, the two weekly news and public affairs programs carried by the Tokyo Broadcasting System and consisting of material from CBS News broadcasts will be aired twice a week.

The two shows are tagged "This is Your World," and "Documentary of the Twentieth Century," and have been shown on Friday and Saturday evenings. They will now be re-telecast on Saturdays and Sundays.

TBS agreed last May, in a contract negotiated with CBS Films, to purchase the majority of all news and public affairs broadcasts produced by CBS News.

**Public Service in Action:** In a recent editorial dealing with police power and what to do in the event of abuse of these powers, KYW (AM & TV), Cleveland, offered viewers and listeners a free copy of a brochure titled, "If You Are Arrested." Within 3 days some 600 people wrote in for copies . . . Two commercial tv stations, KTBC, Austin and KONO, San Antonio, have come to the rescue of the new educational station KLRN which, because of technical setbacks, will not be able to start telecasting on its original target date of 9 April. The stations will donate air time in order that the 27 participating school districts can start tv classes on schedule.

# OPEN LETTER TO A HANDFUL OF 40-YEAR RADIO STATIONS

**SPONSOR**

555 FIFTH AVENUE, NEW YORK 17 / MURRAY HILL 7-8080

NORMAN R. GLENN  
PRESIDENT

22 March 1962

DEAR TOM:

It takes a lot of sweat and tears and service for a radio station to reach the ripe old age of 40.

Yours is one of that handful of hardy pioneers that has made the grade not only in years but in the warm affection of the wide area you serve.

So, our heartiest congratulations!

We plan to commemorate your pioneer contributions to commercial broadcasting with a full editorial page in one of the most useful books that it has been our pleasure to publish. There is no charge for this service.

Enclosed is an example of how your editorial page should look in "40-YEAR ALBUM OF THE PIONEER RADIO STATIONS OF THE UNITED STATES AND CANADA." We hope that you have already sent us the pictures and statement we need.

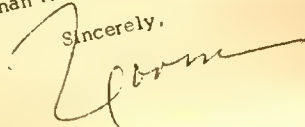
The 40-YEAR ALBUM will present to the industry the history and nostalgia of more than four decades of commercial radio. The blue-ribbon stations of the nation will be highlighted in picture and text. Stations will be grouped in four geographic areas -- east, midwest, south, and west.

The 40-YEAR ALBUM will go to all SPONSOR subscribers in late May without charge. But several thousand extra copies will be sold at \$1 each. We are making provision for a hard-cover edition at \$5.

Because of the extraordinary nature of the 40-YEAR ALBUM, and your important place in it, may I recommend a major multiple-page advertising message on behalf of your station. There is no additional charge -- regular issue rates apply. And although the book appears after our new rates go into effect we will honor your insertion at old rates providing your order comes in before 30 April. (Old and new rates appear on the attached mimeographed sheet).

Use an insert if you can. Spreads will be given special placement. Full pages may be requested opposite your editorial page without extra charge. Sorry, we can't accommodate less than full pages. Ad deadline is 10 May.

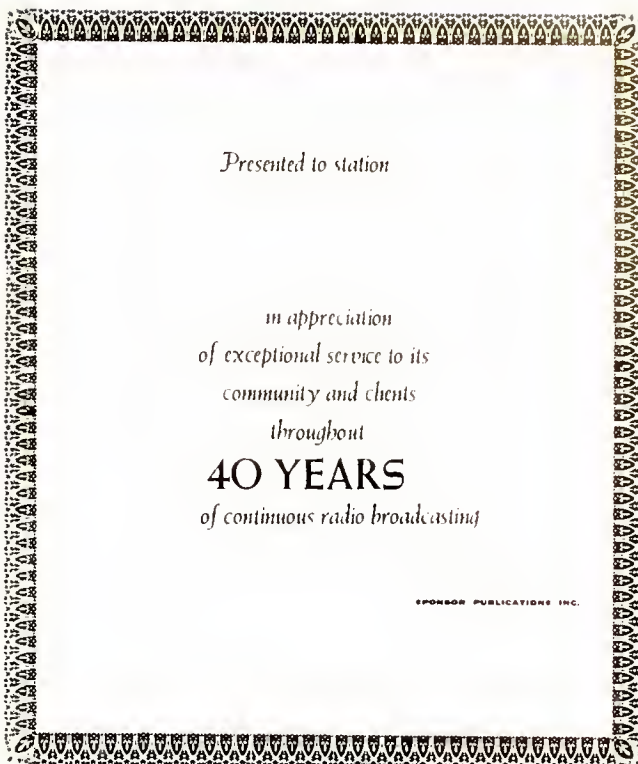
Sincerely,



NRG:cln



**SPONSOR is presenting  
this 40-year certificate to the  
stations listed below.**



*If your commercial station is 40-years or older and is not listed below please phone or wire us collect immediately:*

<b>EAST</b>	<b>WCAO</b>	<b>WLNH</b>	<b>KDIA</b>	<b>WHB</b>	<b>WWJ</b>	<b>WNOE</b>
WEAN	WFBR	WHBI	KEWB	KSD	KGFX	KEEL
WJAR	WBZ	WNTA	KFBK	WIL	WKBH	KGNC
WTAR	WNAC	WGR	KGB	WEW	<b>SOUTH</b>	KILE
WSAZ	WSAR	WABC	KNBC	WJAG	<u>WNOX</u>	WTAR
WKRC	WDEL	<b>WEST</b>	KWG	KMEO	WMC	WSB
WLW	WABI	<u>KCPX</u>	KLZ	WDAY	WREC	WMAZ
KYW	WNBH	KSAL	KFKA	WCAZ	WTAW	WWL
WSAI	WHN	KGY	KOY	WAAF	WFAA	<b>HAWAII</b>
WHK	WNBC	KJR	KCBS	WMAQ	WRR	<u>KGU</u>
WCOL	WHEC	KOL	KRE	WDZ	KFJZ	<b>CANADA</b>
WTVN	WSYR	KTW	KSAN	WSBT	WBAP	<u>CJCA</u>
WING	WRYT	KHQ	KVOR	WMT	KTSA	CFPL
WSPD	WJAS	KLYK	KIMN	WOC	WOAI	CHAB
WKBO	WEJL	KXLY	KFBB	KSO	WACO	CFCN
WGAL	WCAU	KMED	KMO	KFH	WKY	CFUN
WHN	WDAS	<b>MID-WEST</b>	<u>WNAX</u>	WJR	KOB	CFCF
WHAM	WFIL	KGW	WFDF	WFDZ	WBT	CKCK
WGY	WIP	KTAR	WKZO	WISN	KLCN	CKOC
WFBL	WRCV	KMJ	WISN	WGN	WQAM	CKAC
WOR	KDKA	KFI	WGN	WCVS	WDAE	KFAC
WDRG	KQV	KHJ	WCVS	WAPI	WGST	
WILM	WRAW	KNX	WDAF	WHAS		
WLAP	WBAX					

# SPONSOR

555 5TH AVENUE, NEW YORK 17,

# WHAT ARE YOUR PHOTO REQUIREMENTS?

## "HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only \$22.50 for 3 pictures, \$6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

## BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19  
212 CI 6-3476



# Tv and radio NEWSMAKERS



**Robert H. Teter** has moved to station and general sales manager for WNHC-TV, New Haven. Teter has a long background in the agency and station rep fields as well as station and group operations. He was most recently vice president and director of radio at Peters, Griffin, Woodward, a position he held since 1957. Prior to that he was executive assistant to the president of Westinghouse Broadcasting Co. From 1947-55, Teter was at KYW, Philadelphia, and before that in the agency business.

**Mort Bassett** has formed his own radio-tv rep firm after several years in broadcasting and advertising. Starting with NBC Sales in 1936, he became media buyer and assistant radio director for Morse International from 1941-47. For the next 10 years Bassett was with John Blair, leaving to become owner-manager of WROD, Daytona Beach. He subsequently joined Robert E. Eastman as vice president and New York manager and was most recently executive vice president of Broadcast Time Sales.



**William L. Brown** is the new national sales manager for WMBD (AM-FM & TV), Peoria, Ill. He's been with the station approximately five years and has been serving most recently as station manager of the am outlet. Before joining WMBD, Brown spent two years with the Ralph H. Jones agency as field representative on behalf of the Kroger Company. He's worked in various

capacities at WCPO (AM & TV) in Cincinnati, WLW-WLWT, also Cincinnati, and WCNH, the radio station in Quincy, Fla.

**George W. Cyr** has been appointed director of programming for WNAC-TV, Boston. Cyr has over 14 years of experience in creating, directing, and producing local programs and network originations for CBS stations WDAU-TV and WGBI, Scranton and for NBC stations, WNBK-TV, Cleveland, WGR-TV, Buffalo, and WRCV-TV, Philadelphia, where he was program manager and film buyer. A graduate of Twin Cities Television Laboratories, he's received many citations from industry groups.





## The seller's viewpoint

*"Even the best checking sources can't furnish an advertising agency with an accurate account of what happened to every spot," points out John C. Moler, general manager, WHN, New York, and president, Storer Radio Inc. Anyone can make a mistake, says Moler, but the good broadcaster will "get the information back to the agency or rep as soon as the error is discovered." With Storer since 1959, Moler was formerly managing director, WIBG, Philadelphia. He began in radio at WKY, Oklahoma City, rising through sales to director of radio.*



### What happens when we goof?

**T**here is no business or product that depends more on the integrity of the seller than national spot radio and television.

Here is a product the buyer rarely, if ever, sees or hears. True, he gets an affidavit from the seller that his advertising was carried at such-and-such a time on a certain day. But such affidavits usually fail to note the effectiveness of the announcement, as delivered, the preceding or following commercial or programing content (Boy, how I'd hate to advertise citrus fruit right after James Cagney smashes that grapefruit into Mae Clark's face on the Late Show!), the audio or video quality of the station when the spot was aired, and the myriad of other factors that go into successful broadcasting.

With very few exceptions, national spot advertising is placed through an advertising agency. Not even the largest of the giants can afford to have agency personnel out in the field monitoring every spot. They must depend on the integrity of the broadcaster to deliver what he offer for sale, and to deliver it exactly the way he said he would. Furthermore, even the best checking sources can't furnish an advertising agency with an accurate account of what happened to every spot on every station on its schedule. It could be done, of course, but the cost would be more than the actual schedule. Even then, the quality factors could be missing; and I'd hate to face the payroll of a major agency which set out to check the checkers.

But assuming all this is being done, the problem that plagues the buyer—in this case, the agency—still is very much with us. When a spot campaign goes well, the agency hears nothing. But let a station goof in Dubuque, Seattle or Detroit, and Racine, Minneapolis or Cambridge hear about it the next morning from the district manager, field representative or local broker. By mid-morning the agency is on the receiving end of a call from Racine, Minneapolis or Cambridge. The fact that the agency knows

nothing whatsoever about the goof and the client knows all about it isn't designed to improve dispositions along Madison or Michigan Avenue. Nor does it help station-agency relationships in the next go-round.

Now make no mistake about it, any broadcaster, publisher, sign poster or skywriter will make an occasional mistake. The broadcaster probably is in the most perilous position for the reason that he can't stop a press to correct a mistake, and he has so many variables with which to contend—human or mechanical failure, misunderstanding of last minute instructions, delay in receiving material, etc. But the good broadcaster will break his neck to rectify the error immediately, and to get the information concerning the goof back to the agency or his national representative as quickly as humanly possible.

There is always an excuse for an honest mistake; there is never an excuse for trying to hide it or not notifying the client—in most cases the agency or rep.

At Storer Broadcasting Co., and I'm sure this applies to most good operations throughout the industry, we are under instructions to get the information back to the agency or rep as soon as the error is discovered. We're fortunate, too, in having the Storer quality control department which demands that everything aired on the station be recorded and retained for three months. Frankly, as a station general manager I'm just as concerned with how Storer quality control rates my operation as what my commercial clients think of me. A good score in the first generally means I have nothing to worry about in the second.

In broadcasting there's more to good buying and selling than coverage, dial position, and rating position, important as those factors are; it's the integrity of the broadcaster with whom you are doing business. This of course, applies to every business. It's like the old saw in the fur business: if you don't know furs, know your furrier. Happily, I know of few 'fast buck boys' in broadcasting. ▀

# SPONSOR SPEAKS

## Curtis in trouble

The news, released last week, of the sweeping changes and reorganizations now taking place at the venerable Curtis Publishing Company in Philadelphia must be regarded soberly and thoughtfully, even by the most prejudiced members of the broadcast industry.

For months there had been rumors of trouble at Curtis, and the new plans for circulation curtailments, personnel shifts, and issue limitations for the *Saturday Evening Post* and *Ladies' Home Journal* bear witness to the seriousness of the situation.

According to Curtis' own admission, a major factor in its publishing problem has been tv competition.

But no one in broadcasting should be so short-sighted and narrow-minded as to regard this with a selfish feeling of satisfaction.

What we're seeing in the Curtis crisis is one of those awesome changes which can take place with even the most solid, and firmly established American institutions.

For more than three generations, Curtis, had seemed as imperishable a part of American life as Plymouth Rock, or apple pie, or the Washington Monument.


But every old order changes, giving place to a new. And what has happened in Philadelphia can happen to any other, seemingly solid institution.

It can happen to tv or to radio, as we know it today, unless as Governor LeRoy Collins points out, we are determined to make ourselves, the masters, not the victims of change. (Read the excerpts from the Governor's last year speech, page 67.)

## Visit us in Chicago

If you are in Chicago this week for the 40th Annual NAB, we hope you'll visit SPONSOR at the Presidential Suite at Essex Inn (right across from the Hilton.)

Our suite number is 1102-1104. We have a Polaroid specialist on hand to take your picture, and we want to present you with a framed photo as a convention memento.

Furthermore, we just want to see and talk with you! 

## 10-SECOND SPOTS

**Actors:** Johnny Carson, who recently finished negotiations with NBC TV to take over the Jack Paar slot, pointed out to one of the network's lawyers that they could learn a great deal from Walt Disney. "Disney," he told them, "never has trouble with his tv stars. When a performer's price is too high, he doesn't tear up the contract—he tears up the actor."

**Ultimatum:** A southern station, after having to haggle over rates, finally came up with an ROS schedule that would fit a small advertiser's budget. The next day it received a telegram reading: "Either give us traffic time or count us out.—Stores." Wired back the station: "One, two, three, four, five, six, seven, eight, nine, ten."

**Educational television:** Jeff Chaney of Charlotte, N.C., is a devoted and enthusiastic fan of the *Debbie Drake* show on WSOC-TV. He loyally sits in front of the television set every day to watch the show. His reason for watching is a little different from normal motives that impel one to watch Miss Drake daily. It's not really because he is anxious to see the charming, shapely *Debbie Drake*. Nor does he care about keeping trim or reducing. But by watching the show he learns to count. So far he has learned to count up to 20. Jeff, by the way, is only two years old.

**Never keep a lady waiting:** On Wednesday, 20 March, Jacqueline Kennedy was pre-empted on the ABC TV network—by President Kennedy.

Because the White House gave permission to telecast the President's news conference live, ABC TV went on the air at 4 p.m., EST, the regular starting time for ABC News' *Journey to the East*—with Mrs. John F. Kennedy." a weekday newscast scheduled during the three and one-half weeks of Mrs. Kennedy's visits to Rome, India, and Pakistan.

But the President didn't keep Mrs. Kennedy waiting long. *Journey to the East*, sponsored by the Maybelline Co., was telecast for that one day only from 4:30 to 4:35 p.m., EST, immediately following the news conference.



sell

# STRAIGHT

to 6 of America's Top 10 Markets

o straight to the big-buy, big-wallet audiences with RKO General . . . largest, most powerful independent radio and TV chain. RKO General stations beam your message to 6 of the top 10 markets plus one of the South's richest.

ver RKO General your product is straightaway identified with the integrity of adult programming . . . gets the coverage that unlocks tremendous purchasing power.

Whether you use radio, television or the double exposure of both, you'll sell the largest markets more efficiently over RKO General

stations . . . markets where 67 million consumers live, work and buy. Contact your nearest RKO General station or your RKO General National Sales Division office for details on the chain that's basic to any national advertising buy.



A GENERAL TIRE ENTERPRISE

## NATIONAL SALES DIVISION OFFICES

New York: Time & Life Bldg., Longacre 4-8000

Chicago: The Tribune Tower . . . 644-2470

Hollywood: 5515 Melrose, HOLlywood 2-2133

San Francisco: 415 Bush St., YUkon 2-9200

**NEW YORK** WOR-AM/FM/TV

**LOS ANGELES** KHJ-AM/FM/TV

**DETROIT** CKLW-AM/FM/TV

**BOSTON** WNAC-AM/FM/TV  
THE YANKEE NETWORK

**MEMPHIS** WHBQ-AM/TV

**SAN FRANCISCO** KFRC-AM/FM

**WASHINGTON, D. C.** WGMS-AM/FM



## people are funny!

(they even like to poke fun at themselves)

"People Are Funny" helped them along. For seven years on network television, it had people laughing at themselves and enjoying every minute. In that time, it scored a 37.4 average audience share... one of the most enviable records in nighttime television. ■ That's why, when NBC Films offered it as a first-run daytime program, it registered \$500,000 in sales in under four weeks! That's all the time it took for fifteen stations to schedule the program into their daytime strips. They were quick to recognize how this overwhelmingly popular show is just what daytime viewers go for. ■ Why not join the company? You get 150 "People Are Funny" programs—each good for the biggest marketful of laughs around. People in your area will go for it. So will sponsors. Let NBC Films show you how it fits your programming needs.

NBC FILMS